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NEWSPAPER

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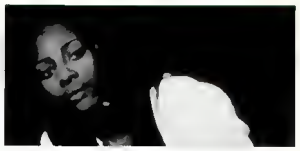
THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JUNE 18, 1994

IN THE NEWS



Shello's 'Homegirl' Style Shows On Giant

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ADVERTISEMENTS

Biohazard Seems Less Hazardous To Mainstream

■ BY CARRIE BORZILLO

LOS ANGELES—Biohazard has broken out of the underground. Its major-label debut, "State Of The World Address," on Warner Bros., entered The Billboard 200 at No. 48 last week.

BIOHAZARD

HEAT SEEKERS IMPACT

"State Of The World Address" is the first Biohazard title to appear on The Billboard 200.

This week the album drops to No.

(Continued on page 96)

Time Warner Plans Woodstock Redux

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—As preparations continue for two concerts commemorating Woodstock, Aug. 13-14, Time Warner is celebrating the event's 25th anniversary with material from the original festival.

COCKER

These include a "best of" album, a three-CD/cassette boxed set, and a full disc of previously unreleased performances on Atlantic Records; a new "director's cut" of the "Woodstock" film to be released theatrically by Warner Bros. Pictures; and a video from Warner Home Video. The boxed set has been digitally remixed and remastered by Michael Wadleigh and L.A. Johnson, who worked on the

(Continued on page 104)

Labels Broaden Social Perspectives

Stonewall 25 And Gay Games Major Factors

■ BY LARRY FLICK

NEW YORK—With more than two dozen major music-related events scheduled to commemorate the upcoming Gay Games and Stonewall 25 civil rights march here at the end of June, industry awareness of the thriving gay and lesbian record-buying audience is reaching an all-time high.

BERNHARD

Labels like Epic, Warner Bros., and EastWest are not only seizing the opportunity to supplement the promotional campaigns behind queer-friendly releases, they are also activating long-term plans to factor the gay and lesbian community into the marketing schemes of future projects.

"Actually, we have been slowly moving in that direction for a while now by advertising a lot in gay magazines," says Frank Ceraolo, director of national crossover promotion and marketing at Epic. "The difference is that advertising, press interviews, and performing at gay clubs are now going to be a part of the initial way we will go about building an image for an artist. It's a grass-roots thing, and just as vital to some pop or dance acts as having a street base is for a rap act."

ROZALLA

Epic is leading the way during the June 18-26 spree of Gay Games/Stonewall 25 events by doing a 3,000-piece pressing of a CD-5 featuring previously unavailable versions of tracks by M-People, General Public, Culture Beat, and Rozalla. Epic also is allowing the Gay Games organization to use the CD-5 as a fund-raising tool.

BELL

The label also has manufactured three cassette samplers that will be distributed for free at various shows and parties. "Summer '94" includes cuts from Indigo

(Continued on page 99)

Early Wailers: Fussing & Fighting

Ska Compilation Generates Intrigue

■ BY DON JEFFREY

NEW YORK—A well-known compilation of early ska singles by Bob Marley & the Wailers has become the source of problems as well as profits. The producer charges that he never received any payment for the reissue, while the presence of these seminal recordings in the marketplace raises the question of who actually owns the rights to the work.

This behind-the-scenes music story is more shadowy and unsavory than most claims of unrewarded royalties, however. It in-

(Continued on page 97)

Marley Catalog Is A Source Of Strife, Suits

■ BY LARRY JAFFEE

When Bob Marley, Peter Tosh, and Neville "Bunny Wailer" Livingstone worked with producer Lee "Scratch" Perry from 1969-71, the Wailers experienced their most prolific creative period, according to many reggae aficionados.

PHOTO: ADRIAN BOOT

MARLEY

The ownership of the master recordings and copyrights of these Perry-produced tracks remains one of reggae's most hotly contested controversies.

These approximately 30-50 tracks have appeared on hundreds of different low-budget titles manufactured in

(Continued on page 97)

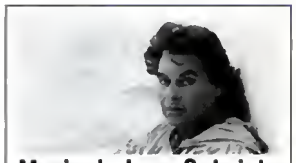
Classical Music To Get Publicity Blitz

■ BY ED CHRISTMAN

NEW YORK—In September, a coalition of organizations will mount a nationwide campaign to promote classical music in an effort to enhance awareness, increase sales, and ensure the long-term health of the genre.

The centerpiece of the campaign is expected to be an event at the White

(Continued on page 104)



Mexico's Juan Gabriel Returns With BMG Set

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PRODUCTION PEOPLE
THE BILLBOARD SPOTLIGHT

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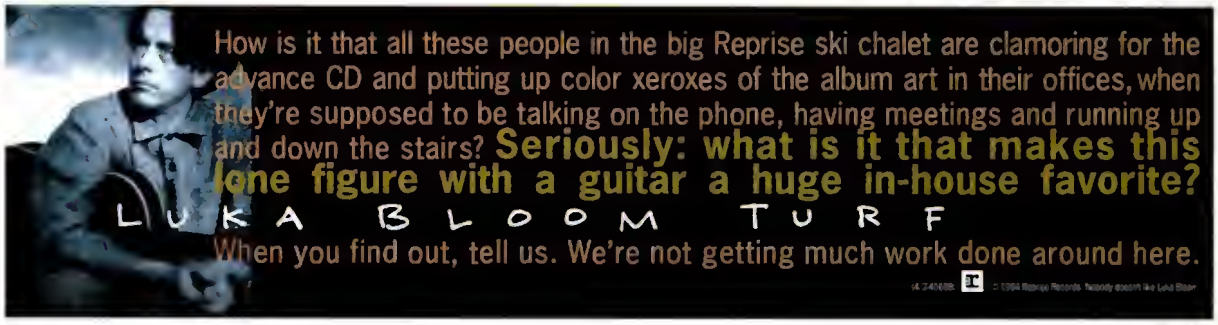

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Paula Cole's Hopeful 'Harbinger'

In an era so lacking in leadership and uplift, self-reliance often assumes the intensity of religion. If it's hard for some to accept the fact of psychic solitude, it's inspiring to hear others describe the feeling.

"A lot of my music is on the darker, sadder, or more serious side," says singer/songwriter Paula Cole, "so I find that when I'm doing it I get very internal and dark. The first time I sang 'Bethlehem' at New York's cafe Sin-é in October of '92, I broke into tears at the gig, which is not good, not professional, but I just hadn't performed it live before."

The tale of a New England nativity too dreary and disheartening to draw the barest notice, "Bethlehem" is a provocative high point of Cole's "Harbinger" (Imago/BMG, due July 19), an album whose small-town apologues of spiritual emptiness and personal doubt resound as both autobiography and analysis of a foundering society.

Such risky, self-exposing music tends to a draw a strong, un-premeditated response. In the audience on that October evening, watching Cole come undone, was Imago Records president Terry Ellis, who approached her after her set and asked her to sign with his label. "He told me he didn't want to change anything about me or my songs," says Cole, chuckling bashfully. "He said I should continue to do whatever feels right."

As far as her debut album is concerned, Cole has succeeded on the basis of her instincts, creating a collection of songs that examine the crucible of self-esteem in a culture that no longer serves as an apparatus for great expectations. The 26-year-old composer also shares her experiences as the offspring of '60s children, growing up amid the sometimes selfish/self-righteous residue of its improvident idealism. Raising a family was often the last ambition on an endless wish list for late-'60s bohemians intent on doing their own thing. Yet the purest test of one's heart remains the quality of one's parenthood. The affection Cole shows for her background does not blind her from its flaws.

"I called the record 'Harbinger,'" she explains, "because the word means a symbol of something to come. The first flower can be a harbinger of spring, and a bird falling dead can be a harbinger of plague. It's a wonderful word, suggesting a blossoming and a speaking-out—but also the outcome when you can't or don't."

Born April 5, 1968, the second daughter of longtime Salem State College biology professor Jim Cole and the former Stephanie Cannon, Paula and sister Irene matured in a financially and emotionally strained household in Rockport, Mass., a picturesque but desultory summer resort village whose townies suffer from dead-end cynicism and claustrophobia: "Quarry miners, fishermen/In my town of Bethlehem/Picket fences, church at 10/No star above my Bethlehem ... Everybody's talking about Becky's bust/The boys on the basketball team just fuck the same 10 girls."

Cole's upbringing in this Yankee outpost was the end result of a sudden romance between her dad, who left a full scholarship at Boston University to hitchhike around the country, and her mom, who was studying at the California Institute of Arts and Crafts in Oakland when Jim Cole wandered back into her life. Songs of Paula's like "Happy Home" and "Watch The Woman's Hands" examine the mid-course adjustments necessitated by Stephanie Cole's sudden pregnancy and marriage, the 19-year-old boho giving up her dreams of a career in art while her new husband struggled to complete his schooling.

MUSIC TO MY EARS

by Timothy White

Cole's folks had known each other during their formative years in the mill town of Manchester, Conn., where Jim was descended from Irish, Polish, and Italian immigrants and Stephanie's heritage included Mayflower-borne settlers as well as Massasoit, famed chief of the Wampanoag Indians. If Massasoit's people hadn't befriended the starving Pilgrims, teaching them to plant corn and beans, they would have perished. And if the white colonists hadn't brought their strange diseases and warring prejudices to the New World, their Native American hosts wouldn't be all but eradicated from the Massachusetts that bears their tribal name.

On "Our Revenge," "Chiaroscuro," and other tracks from "Harbinger," Cole delves into these historic ironies as well as her own, since without these mercies and transgressions we also would not have the unsettled hybrid that is Paula Cole, a dark-eyed beauty whose features seem an angular aggregate of her distant Polish and Wampanoag ancestries.

Ever the reluctant outsider, the adolescent Cole accumulated her share of Rockport scorn and disappointment while aiming for the sort of regard that only amplified her isolation. "My music is full of memories of my family needing money, of no heat in our house, of things that started out sad but ended up funny," she says. "Out of sheer, pointless determination I was class president at Rockport High, but nobody cared, and I became junior prom queen but still couldn't get a date!" she adds, her laughter rising. "And when I also didn't get a date for the senior prom—where I was supposed to hand my crown over to the next queen—I didn't go, tossing the crown in some closet."

Cole went on to attend the Berklee College of Music in Boston, where she studied jazz improvisation, sang at Cambridge jazz clubs like Ryles, waitressed at the MIT Faculty Club, and rejected a label deal from GRP Records as her tastes shifted to the rock of Kate Bush and Peter Gabriel. Paula discovered her stunningly visceral vocal style, with its smoky treble and trumpet-like head tones, while in Berklee's gospel choir. After two post-graduate years in San Francisco working in the Tassajara bakery and writing the material for "Harbinger," Cole moved to New York. There, through guitarist David Rhodes, she auditioned for—and got—the role as Peter Gabriel's duet partner on his "US" tour when Sinead O'Connor dropped out.

Paula will spend the summer interspersing her own "coffeehouse" shows with Gabriel's WOMAD concerts and some opening spots for Counting Crows. Such unforeseen turns of fortune seem apt for an artist whose music is so sensitive to surprise denouements and the dangerous business of taking anyone lightly.

Like the rest of the "Harbinger" album, first single "I Am So Ordinary" and likely follow-up "Saturn Girl" are vigorous, vehement coming-of-age narratives, their splintery passion suited to the present alternative scene but showing a plain-spoken openness rarely heard in popular music since the late-'60s rise of the great singer/songwriters. Filled with an inky *frisson* of youthful betrayal, first brushes with deep sensuality, and faltering retrieval of personal faith, "Harbinger" burns with the honest fire that won the confidence of Terry Ellis and Peter Gabriel. If there is a future to be salvaged from our squandered past, perhaps new artists like Paula Cole will point us to it.

"For me," Cole reflects, "music is a vehicle to bring our pain to the surface, getting it back to that humble and tender spot where, with luck, it can lose its anger and become compassion again."

THIS WEEK IN BILLBOARD

NEW NASHVILLE LABEL THINKS YOUNG

Mercury Records' new country spinoff, Polydor Records, is leaping into the Young Country fray with a fresh idea. The label is counting on familiar musical styles to help make the label's roster of young artists more readily accessible to listeners. Edward Morris reports. Page 37

A FRESH IMAGE FOR DIRECT-TO-VIDEO

With anticipated titles like Disney's "Return Of Jafar" and MCA's "Land Before Time" sequel, studios are turning direct-to-video status into a unique marketing angle, rather than a message that a title just isn't good enough for theatrical release. Eileen Fitzpatrick has the story. Page 45

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Commentary

Bring Gay Music Out Of The Closet

■ BY TOM McCORMACK

Let's face it. The music industry is a closet case.

Despite the fact that popular music has always been a voice for the public's libido, expressions of gay sexuality have been ignored, if not actually stifled, in the music industry. In a free-enterprise world where every niche group has its attendant marketing industry and the globalization of the music business has created departments to promote black music, Latino music, world music, and myriad other genres, gay music is conspicuously absent.

To those who would ask "What is gay music?" I would ask in turn, "What is black music?" "What is Latino music?" Each is a generic catch-all term that serves as a marketing container for work produced by and for a specific group of people—although eventual expansion of the audience beyond that target group is commonplace.

Gay music is music that is an expression of gay experience in all of its diversity, in all of its aspects. In the same way that "black music" expresses the experience of African-Americans and comprises many styles of expression and content (e.g., R&B, rap, soul), so too does gay music encompass varied musical styles, content, and means of expression as it reaches out to gay and lesbian people of all backgrounds.

This month marks the 25th anniversary of the Stonewall Rebellion, the event that began the modern-day lesbian and gay movement. On June 26, hundreds of thousands of people from all over the world will march on the United Nations to affirm the human rights of all lesbian and gay people. It is time this movement finds its rightful place within the music industry at the major and independent label levels, in distribution, and at retail and radio. It is time for the industry to provide an opportunity for music to be heard that has long been considered socially unacceptable merely because the "wrong" personal pronoun was used in a love song.

It is not only appropriate on moral grounds for our industry to support a medium for this music, but it also makes economic sense. Lesbian and gay people make up an exceedingly attractive demographic, as they are eager to support goods and services developed especially for them. New and existing businesses are scrambling to keep pace with a growth market that accounts for an estimated 10% of the population, spans all age and economic groups, includes all races and religions, comprises men and women, and tends to possess an above-average level of disposable income, according to research by the firms Simmons Market Research and Overlooked Opinions. However, few seem to be making such movement within the music industry, despite the Simmons/Overlooked research claiming that lesbian and gay consumers buy eight times as many cassettes and CDs as the average consumer.

In such an image-conscious industry, it should be no surprise that companies hesitate to promote product that might provoke controversy. It also should be of little surprise that there are many executives and artists who are gay and choose not to disclose that fact publicly. Their choice of privacy should be respected.

But how often are artists and others encouraged to keep their sexual orientation private because of market considerations? If this were ever appropriate action from a business standpoint, I challenge its appropriateness now. The time has passed for fearing a market backlash due to carrying an openly gay artist. Some would argue that, in a time when people speak of "lesbian chic" and say "It's fashionable to be gay," the potential benefits far outweigh the risks. Elton John, k.d. lang, Melissa Etheridge, Indigo Girls, and others have shown that it is possible to be "out" and maintain "mainstream" audiences. The business has also seen the music-buying public embrace RuPaul, not because a transvestite diva is a novelty but because the music is good. Me'Shell NdegeOcello, who has spoken publicly of her bisexuality, has found multi-format success and has now begun to collaborate with the likes of "mainstream" John Mellencamp.

'What could be better to sing about than freedom?'

Tom McCormack is a gay recording artist whose third album, "Missing" will be released this summer on his own label, Spotted Dog, Brooklyn, N.Y.

The pop music androgyny of the '70s (e.g., David Bowie, Mick Jagger, Freddie Mercury) deliberately marketed sexual ambiguity to great success. In the '90s, straight and gay people speak of respecting artists who have the courage to say who they are and sing about it in a way that does not compromise their personal integrity. "Coming out of the closet" has become not only fashionable, but also a moral obligation as the gay community demands to be seen and respected, and seeks more visible role models from within its ranks.

Similar to other trends in music, where the majors ignored a genre's commercial viability until it was hand-delivered to them, gay music is growing due to a do-it-yourself ethic that persists as artists and producers independently release cassettes and discs for an appreciative and expanding audience. Supporting this activity are organizations such as OutMusic that promote and produce live music by lesbian and gay artists, including an annual music festival; publications like the Gay Music Guide by Will Grega (Pop Front Press, 1994); independent music distributors like Ladyslipper; and gay radio programs like "Bert Wylen's Gaydreams" on WXPN Philadelphia.

It is my hope that a dialog may begin within the music industry that considers the commercial possibilities of gay artists and gay music. Gay people working within the industry have an especially important role to play in this; however, both gay and straight people should take part in such a discussion.

In the next few years, lesbian and gay concerns will enter the cultural mainstream faster and more fully than ever before. The music business needs to lay the groundwork now for this upcoming cultural change if it is to participate and benefit.

From the standpoint of justice, all people should support the "coming out" of the lesbian and gay people they know. All people should affirm the human rights of lesbian and gay people.

From the standpoint of the music industry, institutionalized homophobia needs to be eradicated and the market should be exposed to more artists who are openly gay and lesbian.

Although few artists enjoy being categorized, only when "gay music" is recognized as a legitimate market will radio and retail begin to find space for it and, in turn, consumers support it. By making the voices and experiences of gay and lesbian people widely available for everyone to hear, our industry will be able to acknowledge its part in ending the alienation felt by millions. In addition, the industry will experience the satisfaction of a successful business venture.

Some question the marketability of gay music, arguing that people's sex lives should stay private. I agree. Gay artists should be judged by the same values and levels of decency as artists who sing about heterosexual life. More importantly, it must be understood that sexual orientation is about much more than an individual's sex life. It's about life. It's not about "coming." It's about becoming. It's about living truthfully and honestly. To be who you truly are should be the desire of all people, and such a desire should be supported by all people. It's about freedom. What could be better to sing about than freedom?

Initiate this dialog in your area of the music industry. The time is right for gay music to come out of the closet and into the commercial mainstream.

LETTERS

NEED TO HELP ARTISTS SURVIVE

Tim Collins' commentary, "Invest In Artists' Survival" (Billboard, June 4), is timely and profound. As a record label owner and manager of artists, I wholeheartedly agree that we have a responsibility to the artists in our business to help guide them professionally and personally.

We all need to work together in helping our artists survive instead of condemning them and writing them off the first chance we get.

Steve S. Salem
Motor Jam Records
Salem and Eng Enterprises
New York

A LONG-TERM INVESTMENT

I applaud Tim Collins for his commentary and his genuine concern about saving our artists from their own self-destruction. I agree that the constant stress, anxiety, and expectations placed on artists are daily struggles. As a record industry, with all our network contacts and lucrative resources, we should be able to provide our artists with the best help and guidance programs available. Our involvement would serve as a long-term investment in our clients' creative productivity.

Victor Kaplij, President
Westwood Entertainment
Metuchen, N.J.

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Letters should be submitted to the Letters Editor. Commentaries should be submitted to Commentary Editor Susan Nunziata, Billboard, 1515 Broadway, New York, N.Y. 10036

A LIVING LEGEND RETURNS

LENA HORNE

WE'LL BE TOGETHER AGAIN

HER FIRST ALBUM IN OVER A DECADE IS A MUSICAL PORTRAIT OF FRIENDS SHE HAS KNOWN THROUGHOUT THE YEARS. BLAZING WITH EMOTION, COOL AS THE NIGHT, SHE HAS ALWAYS SUNG WITH UNMISTAKABLE STYLE AND GRACE. NOW, ADD TO HER GIFTS THE WISDOM THAT BREATHES THROUGH EVERY ONE OF THE SONGS ON HER NEW ALBUM.

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THE FINEST IN JAZZ SINCE 1939

BLUE NOTE.

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Country Radio Levels Off; News/Talk Keeps Growing

■ BY PHYLLIS STARK

NEW YORK—Evidence continues to appear that country radio's substantial growth of the past several years has leveled off. At the same time, news/talk radio's equally impressive growth shows no signs of slowing.

In the latest Billboard/Arbitron quarterly national format ratings, which track shares of the listening audience by format, country's 12.8% share of the 12-plus audience put the format back where it had been last summer when it reached its lowest point in a year. Country achieved its highest share, 13.3%, in fall 1992.

N/T posted its best-ever share, capturing 16.2% of the 12-plus audience. That percentage is up substantially from the format's lowest

BILLBOARD EXCLUSIVE

share, 11.4%, achieved in spring 1990.

The new ratings are based on the winter 1994 Arbitron survey and track stations in the rating company's 96 continuously measured markets (mostly in the top 100).

Adult contemporary continued to

(Continued on page 89)

Book Distrib Turns Music Racker

Also, Handleman Set To Buy Starmaker

■ BY ED CHRISTMAN and SETH GOLDSTEIN

NEW YORK—In a realignment in the rackjobber sector, magazine distributor Anderson News Corp. has agreed to acquire Western Merchandisers, while the Handleman Co. is said to be on the verge of acquiring Starmaker Entertainment, a move that would further its diversification into becoming an entertainment software label.

The Western Merchandisers deal, expected to close in mid-summer, catapults Knoxville, Tenn.-based Anderson News into the No. 2 spot among rackjobbers, behind Troy, Mich.-based Handleman Co. Terms of the deal were not revealed.

In other rack news, Nashville, Tenn.-based Ingram Merchandising Services has picked up Montgomery Ward and Sears as accounts. The two previously were serviced by defunct Rank Retail Services America.

Anderson News, a closely held company, is a major distributor of periodicals, books, trading cards, and comics, servicing 12,000 stores including Wal-Mart, Kroger, Safeway, AAFES, Publix Supermarkets, Books A Million, Walden, and B. Dalton. It employs 1,400 sales associates and has 18 distribution centers in nine states—Arizona, Arkansas, Florida, Virginia, Kentucky, Connecticut, Alabama, Colorado, and Georgia.

Charlie Anderson, president/CEO of Anderson News, says the acquisition will give his company "the offerings of a complete entertainment center." He says Anderson News will sell its expanded product offer-

(Continued on page 95)

Stevens A Shadow As ABC Crowns Dees Top 40 King

NEW YORK—In a move that will surprise few in the industry, ABC Radio Networks has pulled the plug on its troubled top 40 countdown show, "American Top 40," hosted by Shadoe Stevens. At the same time, the network scored a coup by acquiring the advertising sales and distribution rights to rival program "Rick Dees' Weekly Top 40," which will continue to be produced by Dees' company, CD Media.

DEES

ABC is calling the deal with Dees "the largest-ever domestic and international syndication deal for a weekly radio program." It takes effect July 1.

Fallout from the competitive three-way weekly countdown battle (which also includes Westwood One's "Casey's Top 40 With Casey Kasem") was anticipated as many as two years ago (Billboard, April 11, 1992), when the format had dropped to 578 stations from 951 in 1989, according to the M Street Journal. Since then, the situation has worsened. As of last month, there were 356 top 40 stations left, 200 of which ABC claimed as affiliates.

Although some had predicted AT40, which has been on the air for 24 years, would be a survivor, the victor proved instead to be veteran KIIS L.A. morning man Dees. He has been hosting "Weekly Top 40" since 1983 and has approximately 330 affiliates worldwide.

David Kantor, ABC's executive VP, says the company simply targeted the strongest program, which happened not to be its own. "The marketplace was [crowded] with three very big shows—AT40, Dees, and Casey's countdown—and the number of stations doing CHR has diminished," he says. "Therefore, the three of us were fighting for fewer potential slots. So we determined [Dees'] was the best show, and we went after it."

Kantor says AT40 will continue internationally, where it is heard on

(Continued on page 95)

For The Boys. Socializing at the Boys Choir of Harlem 25th Anniversary Dinner in New York are, from left, Dr. Walter Turnbull, founder and president of the Boys Choir of Harlem; singer Judy Collins; former New York Mayor David N. Dinkins; and Robert J. Morgado, chairman/CEO, Warner Music Group. Collins and Dinkins were presented with awards recognizing their longtime support of the Choir. The dinner raised more money for the Choir than any fund-raising event to date.

Orion To Release Recut, Limited-Edition 'Wolves'

■ BY EILEEN FITZPATRICK

LOS ANGELES—Orion Home Video has added another chapter to the "Dances With Wolves" saga, announcing that it will release a four-hour limited edition of the Academy award-winning film Aug. 31.

Priced at $79.98, the collector's set also will contain a 22-minute featurette, "The Making Of Dances With Wolves," the coffee table book "Dances With Wolves: The Illustrated Story Of The Epic Film," and six theater lobby cards. Both the tape and featurette were edited by Kevin Costner, who produced, directed, and starred in the film.

The supplier will duplicate only 100,000 copies of the collector's edition and single units will not be available.

A laserdisc collector's edition from Image Entertainment will be released in mid-September with a list price of $124.99. The package will include all the features of the tape as well as a separate CD soundtrack.

Orion senior VP of sales Herb Dorfman says the new director's cut has additional footage not included in a television version that aired in two parts on ABC last fall. Approximately 25 million viewers tuned in to watch the epic, according to A.C. Nielsen ratings research.

"This version is closer to the international version," says Dorfman. That version was released in London in early 1992, and was long rumored to be set for video release later that year.

Dorfman says Costner's busy film schedule was the reason for the two-year delay. Costner was able to deliver the television version last fall, but the 22-minute featurette was not ready until now, Dorfman says.

The collector's edition release is also timed to take advantage of Costner's starring role in the summer release "Wyatt Earp" from Warner Bros., Dorfman says.

But long delays in the release of an extended edition of "Dances With Wolves" is just one of many contro-

(Continued on page 104)

IFPI Board OKs Decentralization Plans

■ BY ADAM WHITE

STOCKHOLM—Plans to decentralize and streamline IFPI, the worldwide recording industry trade association, were approved here June 7.

The proposals, ratified by the main IFPI board, were presented to the council members the next day. They, too, must approve the changes, but no significant obstacles are expected. The council will vote to formally amend federation statutes at a general meeting in Mexico City in October.

As previously reported, four regional IFPI boards will be created—for Europe, Asia/Pacific, Latin America, and North America—to take more direct responsibility for setting and reviewing the London-based federation's priorities and programs (Billboard, May 28).

These boards also will be able to raise funds for specific regional projects, augmenting their allocations from the general IFPI budget. Board members will be drawn from the major record companies, key independent labels, and national IFPI groups in the regions.

In Latin America, the federation will seek closer ties with that region's record industry trade organization, FLAPF, to create a *de facto* regional board. In North America, a "liaison committee" will be created grouping the U.S., Canada, and Mexico.

One result of the changes will be a smaller IFPI main board. Its goal: to focus more on strategic music industry issues and less on regional matters. MCA Music Entertainment Group's application for equal status on the main board with the other five majors was approved in Stockholm.

Here are other key developments revealed at the conclave:

• IFPI will produce industry sales statistics every six months, covering the top 20 world markets. Figures for the first half of this year should be available in September.

• CD piracy has become so sophisticated that consumers cannot distinguish between legal and illegal merchandise. Unit sales of pirate CDs reached 75 million in 1993, double the 1992 figure.

(Continued on page 105)

U.K. Royalty Dispute Heats Up

Managers May Turn To Union

■ BY DOMINIC PRIDE

LONDON—A simmering dispute over performance royalties is threatening to boil over this summer as artists' managers consider pitching in with the Musicians Union and the actors' union Equity to gain a greater slice of revenues from public performance.

At issue is the yearly revenue of 30 million pounds ($45 million) collected by Phonographic Performance Limited, which charges broadcasters, clubs, and other public users for public performance of recorded music.

The International Managers Forum, established in September 1992 by disgruntled artist managers, views the PPL issue as one of the most pressing matters on its agenda.

PPL also must come to terms with the fact that it may have to change the way it pays artists, but is waiting until the U.K. government formulates new laws.

Performing rights are a hot topic because the U.K. government must implement a European Community directive on rental, lending, and associated rights, by July 1. A law has yet to be drafted, but the European Commission

(Continued on page 95)

Christie Barter Joins Billboard In Classical Post

NEW YORK—Christie Barter, Billboard's new classical music editor, makes his debut in this week's edition (see page 36). Barter replaces Is Horowitz, who retired earlier this month after an association with Billboard that stretches back to 1948 (Billboard, June 4).

Barter comes to Billboard with record industry and journalism experience. Most recently, he served for three years as North American editor for Gramophone, the London-based classical music publication. From 1982-90, he was music editor of Stereo Review. He has also held key posts at Ovation magazine and Cash Box.

From 1964-79, Barter was a publicity director for CBS Records International, ABC Records, and Capitol/EMI Records. Prior to that, he was music editor of Cue magazine and created New York's first FM program guide.

In addition to his new position with Billboard, Barter continues as U.S. correspondent for BBC Music.

Lea London

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Anniversary
Carl Wheeler
Raphael Wiggins
Polygram Music Publishing
Tonil Tonil Tonel Music

Check Yo Self
DJ Muggs
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Gangsta Boogie Music
MCA Music Publishing
Soul Assassin Music
Warner/Chappell Music, Inc.

Come Inside
Kenny "G-Love" Greene
Nevelle Hodge
Buddy Wike
Frabanaha Publishing Co.
NNC Publishing
Velle International
Warner/Chappell Music, Inc.
Wike Publishing

PUBLISHER OF THE YEAR

Comforter
Marc Gay
MCA Music Publishing
Petrol Lane Music

Cry For You
Devante Swing
DaSwing Mob
EMI Music Publishing

Cry No More
Randy Gill
Kevin Jackson
Rick White
D'Extra Wiley
Flava Me D'Extra Music
K-Jack Top Ten Music
MCA Music Publishing
Patrol Lane Music

SONGWRITERS OF THE YEAR

Down With The King
C.L. Smooth
Galt MacDermot (SOCAN)
Darryl McDaniels
James Rado
Gerome Ragni
Pete Rock
Joseph Simmons
EMI Music Publishing
Pata Rock Publishing
Protoons Inc.
Rush Groove Recording Productions
Smooth Flowin' Publishing

Dreamlover
Dave "Jam" Hall
Stona Jam Music
Warner/Chappell Music, Inc.

Every Little Thing U Do
Kiyamma Griffin
Vincent Herbert
Isaiah Lee III
Christopher Troy Williams
3 Boyz From Newark Music
Baby Don Music
EMI Music Publishing
Isaya He'a Funky Music
KG Blunt
Polygram Music Publishing
Zomba Enterprises Inc.

Freak Me
Keith Sweat
Keith Sweat Publishing
Warner/Chappell Music, Inc.

Get Away
Bernard Belle
Bobby Brown
Jay Ellis
Tony Haynes
Teddy Riley
Stylz
B-Funk Music
Bobby Brown Music
Donril Music
For Batty Music
MCA Music Publishing
Polygram Music Publishing
Toe Knee Hanga Music
Warner/Chappell Music, Inc.
Zomba Enterprises Inc.

Getto Jam
Domino
Kevin Gilliam
All In It Muzic
Chrysalis Music
Famous Music Corporation
Getto Jam Music
Vant Noir Music Publishing

Girl U For Me
Keith Sweat
Keith Sweat Publishing
Warner/Chappell Music, Inc.

Hero
Walter Afanasieff
Wally World Music
Warner/Chappell Music, Inc.

Hey Mr. D.J.
Abdullah Barr
Vincent Brown
Anthony Criss
Keir Gist
Renee Neufville
Lein Ware
Famous Music Corporation
Flavor Unit Music
Higher Level Music
Naughty Music
Rondor Music International
T-Boy Music Publishing Inc.

Hip Hop Hooray
Vincent Brown
Anthony Criss
Keir Gist
Naughty Music
T-Boy Music Publishing Inc.

I Get Around
Ronald R. Brooks

I'm Every Woman
Nick Ashford
Valerie Simpson
Nick-O-Val Music Co., Inc.

If
Johnny Bristol
Jimmy Jam
Terry Lewis
Flyte Tyme Tunes
Jobete Music Co., Inc.

If I Could
Marti Sharron
Spinning Platinum Music
Warner/Chappell Music, Inc.

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If I Had No Loot
Ice Cube
Raphael Wiggins
Big Will Music
Gangsta Boogie Music
Polygram Music Publishing
Street Knowledge Productiona
Tonyl Tonll Tonel Music

SONGWRITER OF THE YEAR

Informer
Michael Grier
Edmond Leary
Shawn Moltke
Snow
Green Snow Music
MC Shan Music
Polygram Music Publishing

It Was A Good Day
Ice Cube
Ernest Isley
Marvin Isley
O'Kelly Isley
Ronald Isley
Rudolph Isley
Chris Jasper
Bovina Music
EMI Music Publishing
Gangsta Boogie Music
Warner/Chappell Music, Inc.

Just Kickin' It
Jermaine Dupri
Manuel Seal
Air Control Music Inc.
EMI Music Publishing
Full Keel Music Co.
So So Def Music

Kiss Of Life
Paul Denman (PRS)
Andrew Hale (PRS)
Stuart Matthewmann (PRS)
Sade (PRS)
Sony Tunes, Inc.

Lately
Stevie Wonder
Black Bull Music, Inc.
Jobete Music Co., Inc.

Little Miracles (Happen Every Day)
Marcus Miller
Luther Vandross
EMI Music Publishing
MCA Music Publishing
Thriller Miller Music
Uncle Ronnie's Music

Love No Limit
Kenny "G-Love" Greene
Dave "Jam" Hall
Frabenshs Publishing Co.
MCA Music Publishing
Stone Jam Music
Warner/Chappell Music, Inc.

No Ordinary Love
Stuart Matthewmann (PRS)
Sade (PRS)
Sony Tunes, Inc.

Nuthin' But A "G" Thang
Snoop Doggy Dogg
Sony Tunes, Inc.

One Last Cry
Melanie Barnes
Brian McKnight
Let's Have Lunch Music
Polygram Music Publishing

Reminisce
Kenny "G-Love" Greene
Dave "Jam" Hall
King Of Chill
Frabenshs Publishing Co.
MCA Music Publishing
Stone Jam Music
Top Billin' Music Publishing
Warner/Chappell Music, Inc.

Right Here (Human Nature Remix)
John Bettis
Steven Porcaro
John Bettis Music
Porcaro Music Inc.
Welback Music Corp.

Ruffneck
Aqil Davidson
MC Lyte
Markell Riley
Abdur-Rahman Music
EMI Music Publishing
Tadej Publishing

Shoop
Sandra "Pepa" Denton
Cheryl "Salt" James
Olwane Roberts
Bad Of Nails Music, Inc.
Next Plataau Music, Inc.
Sons Of K'oss Music, Inc.
Tyran Music

That's The Way Love Goes
Jimmy Jam
Terry Lewis
Flyta Tyma Tunes

That's The Way Love Is
Bobby Brown
Aqil Davidson
Teddy Riley
Demetrius Antoinne Shipp
Abdur-Rahman Music
Bobby Brown Music
Donril Music
Micon Music
Zomba Enterprises Inc.

Time And Chance
Bryant Abrams
Mark Elra Calderon
Mark Dennard
Mark Jordan
Kevin Thornton
Samuel J. Watters
Brittolsse Music
EMI Music Publishing
Me-Good Music

Who Am I? (What's My Name)
Snoop Doggy Dogg
Warner/Chappell Music, Inc.

SONGWRITER OF THE YEAR

Wit Dre Day (And Everybody's Celebratin)
Dr. Dre
Snoop Doggy Dogg
Colin Fitzroy Wolfe
Sony Tunes, Inc.
Warner/Chappell Music, Inc.

R 1994 WINNERS ASCAP!

THORS AND PUBLISHERS

BMG Artist Juan Gabriel Returns, With 'Thanks'

■ BY JOHN LANNERT

Nearly nine years after releasing his last album, Mexican legend Juan Gabriel, one of the most-covered singer/songwriters in the Latino music world, is putting out his hotly anticipated and appropriately titled new album "Gracias Por Esperar," or "Thanks For Waiting."

GABRIEL

Set to ship June 28 in the U.S. on BMG U.S. Latin, "Gracias Por Esperar" represents not only Juan Gabriel's long-awaited return as an acclaimed recording artist, but also the successful conclusion of his lengthy publishing negotiations with BMG. Juan Gabriel's publishing problems contributed to his recording hiatus.

Jesús López, VP Latin North America, BMG International, says that under the terms of the accord Juan Gabriel's publishing company, Alma Musical, will receive an unspecified number of his catalog songs with each new album released. Juan Gabriel, 44, says his catalog, owned by BMG Mexican publishing affiliate BMG Arabella, contains 450 songs.

Also, Juan Gabriel will gain full copyright possession of tunes recorded on future albums five years after the albums' shipment dates. In the meantime, BMG Arabella will handle administration duties for all of Juan Gabriel's materi-

(Continued on page 101)

Shello Cultivates Rap/R&B Hybrid

Giant Nurtures Niche For New 'Homegirl'

■ BY J.R. REYNOLDS

LOS ANGELES—Giant Records executives are optimistic that Shello's unique combination of smoky R&B vocals and honest, streetwise lyrics will establish the artist as a rising star and create a new niche in R&B when her debut album, "The Homegirl," is released July 19.

SHELLO

"The Homegirl" blends hardcore raps and funky hip-hop tracks with soulful ballads, resulting in an album anchored by driving vocals and stamped with a sound rooted deep in the 'hood.

"Until now, the combination of artists singing and rapping on the same album have mainly been found on soundtracks, where different kinds of music styles are more accepted," says Cassandra Mills, president of black music at Giant. "But we believe Shello is an artist who brings various genres together through her unique-sounding vocals combined with her ability to rap."

The core fan base for Shello is young African-Americans, male and female, says Mills, adding, "The subject matter of her music is the young black urban experience. Musically, she's coming from a true singer's perspective, but with a rapper's overtone and vibe."

The production work on "The Homegirl" has a smooth gangsta feel, courtesy of rap producers like mentor DJ Quick and Madball (who produced tracks for Domino). On top of fluid street grooves, Shello issues around-the-way vocals that guide listeners into a youthful R&B hybrid zone.

The first single, "West Coast Boogie," is a hip-hop/funk track featuring a cover melody of funk legend Parliament's "Aqua Boogie (A Psychoalphadiscobetabioaquadoloop)," which reached No. 1 on Billboard's Hot R&B Singles chart in 1978.

A Los Angeles native, Shello (Michelle Mitchell) says that using a Parliament cut on her debut single generated some initial concern. "It was such a classic party song, we didn't want to over- or under-produce the song," she says. "We didn't sample the song. Instead, we re-recorded it live so that we could add today's West Coast flavor."

"West Coast Boogie" was produced by Keith Lewis, who played all the instruments on the anthemic song, including the aggressive rock guitar solo.

Ardenia Brown, head of black music promotion at Giant, says "West

(Continued on page 101)

World Cup Scores Major Musical Acts

■ BY CRAIG ROSEN

LOS ANGELES—World Cup USA 1994 will receive an extra kick from a diverse selection of music talent who will perform at opening and closing ceremony celebrations in the various host cities. Artists performing range from Whitney Houston and Diana Ross to Buster Poindexter and Tanya Tucker.

In addition, a wide array of acts, including Garth Brooks, have been tapped to perform during a special World Cup Week concert series here at the Hollywood Bowl.

Motown legend Ross will headline the World Cup pregame opening June 17 at Soldier Field in Chicago.

Also appearing at the Chicago opening will be Capitol artist Richard Marx (performing the national anthem) and Daryl Hall and Sounds Of Blackness, performing "Gloryland," the '94 World Cup theme featured on PolyGram's "Gloryland: Soccer Rocks The Globe" album (Billboard, May 28).

SBK artist Jon Secada also is set to perform at the opening ceremonies in Chicago. The event is expected to be watched by more than 1 billion people around the globe, World Cup organizers say.

Arista star Houston has been signed to perform at the closing ceremonies, set for July 17 at the Rose Bowl in Pasadena.

Chuck Gayton, VP and executive producer of ceremonies for World Cup USA 1994, says Ross was chosen to kick off the event "in a traditional American way." The singer, who Gayton calls "an icon of American music," will be introduced by talk show host

(Continued on page 18)

Toon Tunes. Executives from EMI Music Publishing announce a new multi-year agreement with Turner Music Publishing for the representation outside North America of music from the early Hanna-Barbera cartoons. The deal includes all original music from such cartoons as "The Flintstones," "The Jetsons," "Huckleberry Hound," and "Jonny Quest," among many others. Shown, from left, are Clark Miller, director of legal and business affairs, EMI Music Publishing; Bob Flax, executive VP, worldwide, EMI Music; Charles Shultz, VP of business affairs, entertainment companies, Turner Broadcasting Systems Inc.; and Martin Bandier, chairman/CEO, EMI Music Publishing.

Nitty Gritty Dirt Band Finds Liberty On 'Acoustic' Set

■ BY PETER CRONIN

NASHVILLE—Over the course of its 28-year career, the Nitty Gritty Dirt Band has made regular appearances on Billboard's pop and country charts, but, like so many of country's "older" generation, the band today finds itself caught in a squeeze. An unprecedented number of young contenders are crowding the group's latest singles off the country playlists, ending a run of 15 top 10 singles that began when "Dance Little Jean" went to No. 9 in 1983 and ended when 1992's "Not Fade Away" failed to yield one hit single.

THE NITTY GRITTY DIRT BAND

"We kind of got trampled in the country boom," says NGDB singer/guitarist Jeff Hanna. "When you come off of several big country records in a row and then all of a sudden the airplay starts falling, you start second-guessing yourself. We've analyzed it from every possible angle and basically come down to, 'Hey, let's just play our music.' "

With the June 1 release of the self-produced "Acoustic," the group's second album for Liberty Records, Hanna and company hope to regain some commercial ground by getting back to the bare-bones aesthetic that brought them together in 1966. Ironically, by disregarding radio's boundaries and letting artistic instincts rule over commercial concerns, the Nitty Gritty Dirt Band has made its most country-sounding record in years.

The origins of "Acoustic" lie in the Dirt Band's live concerts, during which, for the past year, the band has featured a midshow "unplugged" segment. Overwhelming audience response led to the idea of an entire album of back-to-basics acoustic music. After attending a band rehearsal, Liberty president Jimmy Bowen gave the band the green light to "go ahead and make a Nitty Gritty Dirt Band album." And though the company's plan for the record doesn't follow the usual Nashville blueprint, Liberty is putting

(Continued on page 32)

Vid Games Make Beautiful Music

■ BY BRETT ATWOOD

LOS ANGELES—Capitol Records and Virgin's Vernon Yard imprint are launching new lines of video and computer game soundtracks this month, as major labels explore new retail outlets for the developing genre.

With hopes of catching consumer cross-traffic from the multimillion-dollar game industry, the audio-only products are hitting the shelves of computer software dealers and toy stores as well as traditional music retail outlets.

Vernon Yard's "Mortal Kombat," which contains music inspired by the popular Midway arcade game, debuts on this week's Heatseekers chart at No. 29. The album was composed by Belgian techno act the Immortals, and is the first title on the year-old Vernon Yard label to chart.

"We're not just using the usual music retail channels for this," says Vernon Yard president Keith Wood. "We're hitting bookstores, software houses, toy stores—it's a whole new area of retail opening up for us."

"The success of Barney at retail has opened the doors at new markets for special audio products like this," adds Wood, whose label is distributed through Cema, which also distributes the double platinum "Barney's Favorites Volume 1."

Wood says Vernon Yard is investigating music from other popular video game titles to follow "Mortal Kombat."

Capitol has linked with Virgin Interactive to release the Tommy Tallarico debut, "Virgin Games Greatest Hits/Volume 1," which streets Tuesday (14) (Billboard, May 7). The title contains studio instrumental re-recordings of songs that appear on five computer games, including "Robocop Vs. Terminator," "Global Gladiators," and "Cool Spot." A second soundtrack of Virgin Interactive music is expected within a year.

The Capitol title will reach unconventional retail outlets through a special agreement between Cema and Virgin Interactive. Cema is providing product to Virgin Interactive, which will directly service nonmusic accounts including Toys 'R' Us, Blockbuster Entertainment, and Software, Etc.

"A major problem is establishing a

(Continued on page 99)

Continuum Quits RED, Inks Contract With Uni

■ BY DON JEFFREY

NEW YORK—Continuum Records, whose acts include Roger Daltrey and the Rolling Stones' Charlie Watts and Ronnie Wood, has broken its distribution deal with Sony's RED unit and signed a three-year pact with Uni Distribution.

DALTREY

This move comes after more than a year of disappointing financial results for the independent label, whose publicly traded parent company reported lower sales and higher losses for all of 1993 and the first quarter of this year.

The first Continuum release to be distributed by Uni will be Roger Daltrey's new album, "A Celebration—The Music Of Pete Townshend And The Who," due June 28. The new distribution deal represents good timing as well as good fit, since MCA Records, a sister company of Uni, plans to release a four-CD box set of Who recordings on July 5, called "The Who: Thirty Years Of Maximum R&B."

Continuum's status as a publicly traded label is unusual, but the deal with Uni, a subsidiary of Matsushita Electrical Industrial Co.'s MCA Music Entertainment, does not involve any change in ownership. "We retain all the equity," says Tim Brack, president of the Cranford, N.J.-based label.

The new distribution pact should help Continuum's bottom line because its terms appear more generous for the label than the previous deal's. It is a standard pressing and distribution arrangement, with Uni taking a percentage of product sales—estimated by sources at 18%-22%. According to Continuum's financial filings,

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Geffen Puzzles Out Its CD-ROM Bow

Multiple Labels Represented in 'Vid Grid'

■ BY DEBORAH RUSSELL and MARILYN A. GILLEN

LOS ANGELES—The music video becomes a moving jigsaw puzzle in Geffen's debut CD-ROM game, "Vid Grid." The release, due Sept. 13, is the first computer software game that allows users to manipulate multiple segments of moving video pictures.

Nine eye-catching clips make up the content of the game, which carries a suggested retail price of $34.95. Artists include Geffen's Peter Gabriel, Aerosmith, and Guns N' Roses; Elektra's Metallica; MCA's Jimi Hendrix; Warner Bros.' the Red Hot Chili Peppers and Van Halen; Epic's Ozzy Osbourne; and A&M's Soundgarden.

Players must unscramble a kaleidoscopic screen of up to 36 moving squares before the music video ends. Points are earned based on the speed at which the video puzzles are solved, and varying levels of play—up to 60 degrees of difficulty per puzzle—intensify the challenge. One option for play, called "Perfection," rescrambles the entire video image as soon as the player makes a single mistake.

"This is a title for people who like puzzles or rock'n'roll," says Norman Beil, head of new media for Geffen and producer of "Vid Grid." "It's easy enough, initially, that those who like music will give it a try. And it's sophisticated enough as you graduate from level to level that, if you're a games person, you'll be attracted to it."

Geffen produced "Vid Grid" in conjunction with leading CD-ROM developer and publisher Jasmine Multimedia, based in Van Nuys, Calif. The title is the first major consumer product using Microsoft's new Video For Windows 1.1 software with its four-times-larger 320-by-240 pixel video aspect ratio. The nontechnical translation, says Jay Alan Samit, Jasmine president, is that "the video in 'Vid Grid' is four times bigger than the video on most computer games. Normally it looks like a postage stamp. This allows it to fill more of your screen."

Geffen distributor Uni Distribution Corp. and Jasmine Multimedia distributors Abco, Ingram, Merisel, and Tech Data will take "Vid Grid" to traditional music and video retailers as well as computer and electronics outlets, mass merchandisers, and bookstores.

Beil is confident Geffen's approach to music and interactivity will attract a wide audience to "Vid Grid." Multimedia projects from other record labels thus far have been artist driven, using limited game elements that users encounter as they navigate through the database. Geffen turned the concept on its head, focusing on the game first, with the added element of a musical bed. Players who prefer silence can turn down the volume, using a control that appears onscreen at all times.

Geffen A&R man John Kalodner compiled the track list, stepping outside the Geffen roster to assemble a slate of rock acts with some of

(Continued on page 19)

ASCAP Hires Gold For New CEO Post

■ BY IRV LICHTMAN

NEW YORK—In hiring Daniel E. Gold as its new CEO, ASCAP is bringing on a former business adversary.

Gold, who will begin his new position July 1 in ASCAP's headquarters here, has held positions in the broadcast and cable industries and served as a legislative assistant to a U.S. senator.

Gold will report to ASCAP president and soon-to-be chairman Marilyn Bergman.

The creation of the CEO post (and, in some respects, Bergman's elevation to chairman this spring) is

(Continued on page 105)

Birthday Girl. MCA artist Patti LaBelle, center, celebrates her 50th birthday at the House Of Blues in Los Angeles with 500 friends and well-wishers, among them, from left, MCA Records chairman Al Teller; actress Jackee; MCA black music division president Emie Singleton; and MCA Records president Richerd Palmese.

Rippington Russ Freeman Bows New Label With GRP

■ BY CHRIS MORRIS

LOS ANGELES—Russ Freeman, guitarist/composer/producer for top contemporary jazz group the Rippingtons, has established a new L.A.-based vocal label, Peak Records.

Freeman will serve as the CEO and principal creative force behind Peak; the musician's longtime manager Andi Howard will be president.

The company—a subsidiary of New York-based jazz label GRP Records, distributed by Uni Distribution—bows June 21 with the release "Time Slipping By," the debut of English singer/songwriter Mark Williamson.

FREEMAN

Peak's relationship with GRP is a natural one, since the latter has released the Rippingtons' albums since the late '80s.

GRP president Larry Rosen says, "The exciting part of this is taking our relationship with Russ, which is primarily a production thing . . . and being able to give him the latitude to produce other

(Continued on page 96)

EXECUTIVE TURNTABLE

BPI COMMUNICATIONS. Steve Wonsiewicz is named managing editor of Country Airplay Monitor in Nashville. He was executive editor at Music & Media, Billboard Music Group's weekly industry magazine covering European music radio.

WONSIEWICZ

KLEINSERG

CONTE

HUTCHINSON

LEVY

VARTAN

STEDMAN

JAMES

RECORD COMPANIES. Steve Kleinberg is promoted to senior VP of marketing for EastWest Records America in New York. He was VP of marketing.

Patti Conte is promoted to senior VP of media and artist relations for Atlantic Records in New York. She was VP of media and artist relations.

Paul Hutchinson is appointed VP and CFO of Hollywood Records in Los Angeles. He was senior VP of finance and operations for Imago.

Sony Music Entertainment in New York names **Arthur Levy** VP of editorial services, communications, and **Michele Mena** senior director of communications. They were, respectively, national director of media services for Columbia and director of publicity for Columbia.

Vartan is promoted to VP of creative packaging for MCA Records in Los Angeles. He was senior art director.

Tim Stedman is promoted to VP of the art department of MCA Records in Los Angeles. He was art director.

Michelle Dupuis is promoted to VP of employee relations and administration for Warner Bros. Records in Los Angeles. She was director of personnel.

Sony Music Entertainment U.K. in London promotes **Dej Mahoney** to director of business affairs and new media development and **Jonathan Sternberg** senior counsel. They were, respectively, business affairs manager for Columbia and director of legal, corporate, and business affairs at Sony Music Entertainment U.K.

Gerry Kuster is appointed senior director of production at Jive Records in New York. He was director of production at Arista.

Suzanne MacNary is named senior director of publicity for Virgin Records in New York. She was senior director of publicity at RCA.

Cheryl Valentine is appointed director of metal marketing and promotion for Epic Records in New York. She was national manager of metal promotion at Mercury.

Sean Fernald is appointed director of video promotion at Relativity in New York. He was national director of video promotion at Capitol.

Kira Florita is promoted to director of catalog development for Mercury Nashville. She was manager of catalog development.

Eva Ries is named marketing manager for RCA Records International, U.S., in New York. She was label manager at Geffen in Hamburg, Germany.

PUBLISHING. **Scott James** is promoted to senior VP of motion pictures, television, and new technologies worldwide for MCA Music Publishing in Los Angeles. He was VP of motion pictures, television, and new technologies.

Brian Roberts is appointed CFO of the Zomba Music Publishing Group in New York. He was VP of finance at EMI Music Publishing.

Dickinson Steps Out Of Iron Maiden

Free To Bend Rules On Mercury Solo Set

■ BY JIM BESSMAN

NEW YORK—Officially, "Balls To Picasso," which Mercury Records will release July 26, is Bruce Dickinson's second solo album. Productionwise, it's his fourth. However, in terms of being a true solo artist, it's his first. But it's not as confusing as it sounds.

When Dickinson's first solo album, "Tatooed Millionaire," csme out in 1990, Dickinson was still lead singer of heavy metal powerhouse Iron Maiden—a 12-year post he amicably relinquished only last year.

"It was a solo album, but to my mind it doesn't count as such because it was done under the collective banner of Iron Maiden, which meant having to obey the traditional rules of the band," says Dickinson. "I could stretch the envelope a weenie bit, but not much."

But "Balls To Picasso"—the title comes from lavatory graffiti encountered while Dickinson was a London University student—allowed the newly emancipated front man "unrestricted visibility"—so much so that he actually completed two unsatisfactory solo albums before "Balls To Picasso" passed muster.

"It was really a question of trying to unlearn rigid ways of thinking," says Dickinson. "After writing with the same bunch of guys and working with the same producer for 12 years, there wasn't a great deal of pressure to be innovative."

DICKINSON

As long as they produced "solid and reliable Iron Maiden albums within their own terms," he explains, everything was OK. The trouble wss, Dickinson had so much going on creatively that "solid and reliable" proved limiting. He had published a pair of "obscene comic farces" ("The Adventures Of Lord Iffy-Boatrace" and "The Missionary Position") and had optioned a film script ("The Chemical Wedding") and "began to wonder that if I was doing all these things and other stuff as well as Iron Maiden, maybe there was something I could do in music that I wasn't doing."

Deciding then to fully "jump into the bath to see if I could deliver the goods," Dickinson ditched Iron Maiden and made "Balls To Picasso" after the two false starts.

"Each one was good, but not good enough," says Dickinson, who says that some of this mterial will surface as extra album tracks and B sides in Europe. Work on the third and final version commenced after finishing his last show with Maiden last summer.

Shay Baby, the engineer on the second version, had played Dickinson a demo by Los Angeles Latino

(Continued on next page)

We're With The Band. Epic Records chairman Dave Glew, second from left, and Epic's VP of A&R Michael Caplan, right, meet with members of the Allman Brothers Band following one of the group's eight sold-out shows at New York's Beacon Theater. From left, the band's Allen Woody; Glew; band members Gregg Allman, Dickey Betts, Butch Trucks, Marc Quinones, Jaimoe, and Warren Haynes; and Epic's Caplan.

Dazed, But Not Confused: Chrysalis' Gaines Delivers

■ BY MOIRA MCCORMICK

When Jeffrey Gaines' self-titled debut album was released two years ago, the singer/songwriter, then 26 years old, was hailed as a supremely sensitive, folkie kind of artist. But even then, Philadelphia-based Gaines—whose primary influences were trailblazing rockers like John Lennon, David Bowie, and Elvis Costello—was making it known that his second effort would be much more "physical."

Gaines has made good on his promise with "Somewhat Slightly Dazed," his Chrysalis/EMI Records release, due July 26. He comes out with guitar blazing on leadoff track "I Like You" (also the first single and video), and over the course of the album exhibits an eclectic, rocked-up side only hinted at on his midtempo acoustic debut.

Gaines had very specific reasons for styling his releases the way he did. To him, a hard-rocking first album would have been "too obvious.

JEFFREY GAINES

Everybody does that, flexing every muscle, walking around with your shirt off. I did that at 17." In contrast, he says, he wanted to project "clarity. That's whst would cstch *my* attention, as a listener—something cool and confident."

Gaines' record company is rolling out an extensive promotional campaign for the new record, according to Dane Venable, senior director of marketing for ERG. "We want to take full advantage of the first slbum's strongest points, and expand them to include this one. Jeffrey's first album did very well st album rock and alternative radio. But at that time, there was no Triple A format. Now, with so many stations of that format in existence, they will be the natural launching pads; it's like Jeffrey was born for this format."

Also, says Venable, "A lot of Jeffrey's influences are alternative staples, like Bowie and Costello, so we think we have a great shot at alternative and college stations." In fact, Venable says, four formats will be serviced simultaneously with "I Like You" on July 11: album alternative, album rock, alternative, and college. "Then sfter 12 weeks, we release it to Top 40."

According to Venable, Gaines is the first act to be marketed via a new "bresking srtist" program for Cema Distribution. The program involves retail discounts and guarantees for a six-month period; the discount's dollar amount is three-tiered, changing as retailers achieve percentages set at the beginning. "Above and beyond the six months, we have a major commitment to co-

(Continued on page 16)

Artists Line Up To Play Woodstock '94; Pete Droge's First-Rate 'Necktie Second'

NO ONE'S ANNOUNCING IT OFFICIALLY yet, but God knows the rumors are flying. Here's who we have confirmed to plsy Woodstock '94: **Aerosmith, Peter Gabriel, Cypress Hill, Johnny Cash, Nine Inch Nails, Spin Doctors, Red Hot Chili Peppers, Bob Dylan, Crosby, Stills & Nash, the Allman Brothers Band, Arrested Development,** and **the Rollins Band.** Tickets, which should go on sale in mid-June, will be $135 for the Aug. 13-14 festival in Saugerties, N.Y. Tickets for individual days will not be available.

As msny of you know, CS&N played the first Woodstock—it was the act's second live gig. As such, this year marks the group's 25th anniversay and they are celebrating with a 25th anniversary tour and a new album coming in August.

by Melinda Newman

RECORD Recommendation: Who among us hasn't felt like s lowdown "two-steppin' monkey" at one time or another? That's the question **Pete Droge** asks on his startlingly refreshing American Recordings debut, "Necktie Second." The 25-year-old sounds like an acoustic **Elvis Costello** with touches of **Lowell George, Matthew Sweet,** and the requisite **Bob Dylan** thrown in. Confused? The truth is, while Droge is clesrly influenced by all of the above, he comes across as fresh at the same time. The best cuts are the relentlessly upbeat (despite the lyrics) and jangly "If You Don't Love Me (I'll Kill Myself)," the touchingly somber "Fourth Of July" and "Two Steppin' Monkey," which has the same kind of twangy rock feel as **the Rolling Stones'** "Dead Flowers."

The only misstep is the overwhelmingly Dylsnesque "Sunspot Stopwatch." With its run-on, rambling phrases, the song sounds more like sloppy imitation than an homage to Dylan.

The haunting album, sparely produced by **Brendan O'Brien,** touches on road themes, **Jack Kerouac,** growing up, and those twentysomething emotions that vacillate between inspiration and desperation.

Droge, who lives in Oregon, was raised in Sesttle. He came to O'Brien's attention via **Pearl Jam's Mike McCready,** who produced a demo for Droge.

THIS AND THAT: The H.O.R.D.E. tour starts July 14 in Clevelsnd. Joining the already-announced roster of **the Allman Brothers Band, Blues Traveler, Big Head Todd & the Monsters,** and **the Screamin' Cheetah Wheelies** will be a revolving slate of bands that includes **Dave Matthews Band, Big Mountain, Ugly Americans, Cycomotogoat, Little Sister, Rollover, G-Love,** and **April's Motel Room.** The eight-week tour will hit 35 cities ... **Stevie Nicks,** who has just released her first album of new material in five years, starts an outdoor amphitheater tour July 22 in Boston. The trek will also take her to Europe and the Far East ... **Harry Connick Jr.'s** "She" features the artist performing tunes with a Southern R&B and rock flair. He and his new band, Funky Dunky, start a tour in lste July to support the July 12 release ... A cappella group **Rockapella** is working on a new primetime sitcom that its producer, Lancit Media Productions, calls a cross between "Seinfield" and "A Hard Day's Night." This we'd like to see. The group will also begin working on a new album in July ... Staying on the TV beat, **Johnny Cash** has recorded "The Legend Of Wyatt Earp" for the July 2 CBS movie, "Wyatt Earp: Return To Tombstone" ... **Lita Ford** and **Joe Walsh** have recorded "A Future To This Life," the closing theme for the "RoboCop" television series. ... **Mary Black** is in the middle of a seven-date U.S. tour. Dates for the Irish singer include a New York Beacon Theater show Saturday (18), the same day Ireland plays Italy in a World Cup match in Europe and Jersey ... MCA will release a four-CD box set chronicling **Judy Garland's** years on Decca Records. The collection starts with her demo recordings made when the singer was 14. This year marks the 25th anniversary of Garland's death and Decca's 60th birthday ... The first slate of releases on **Henry Rollins/Rick Rubin's** joint imprint, Infinite Zero, will come out Aug. 16. The label is devoted to reissuing classic recordings, as determined by its owners, on CD. Among the first batch are **Tom Verlaine's** "Dreamtime" album, a live **Troublefunk** album, **Devo's** "Duty Now For The Future" and "Def Jam/The Maroon Singles," a collection of Rubin's earliest productions ... **Poison's Bret Michaels** is recovering from a single-car collision that occurred May 24 when Michaels' auto crashed into a telephone pole. The band is taking a break from recording its sixth album until the singer recovers ... The Mets have adopted **Francis Dunnery's** tune "American Life In The Summertime" as the team's 1994 theme song ... **The Auteurs** embark on a seven-city tour July 6 in Boston ... The members of **Yes** have been inducted into Hollywood's Rock Walk, joining previous honorees such as **Aerosmith, Johnny Cash, Jimi Hendrix, B.B. King,** and **Les Paul.** The band is preparing for its upcoming tour ... **John Paul Jones** is in the studio producing the new **Diamanda Galas** album.

London's Consolidated Gets Down To Business Of 'Punishment'

■ BY LARRY FLICK

NEW YORK—Consolidated made a hard decision while assembling its forthcoming London Records debut, "The Business Of Punishment." After a series of sensory-assaulting indie releases that overflowed with politically charged lyrics, the trio opted for a more traditional album structure that allows the listener to catch a breather and absorb the wave of information offered.

"We are well aware of the fact that our records have been difficult to get through, because it was nonstop, relentless," says band member Mark Pistel. "It was an intentional statement on our part. Our next logical step was to rethink our approach to making records, and dole out our ideas in pieces that are a little more accessible."

That, however, should not imply that the edgy, radical act is softening its attack. Quite the contrary. "The Business Of Punishment" addresses topics like feminism, sexuality, AIDS, environmentalism, and animal rights with enough energy and intensity to fuel a revolution. Produced by the act with assistance from Meat Beat Manifesto's Jack Dangers on the tune "Born Of A Woman," the set also clicks with state-of-the-streets hip-hop and funk rhythms topped with pop hooks and melodies. In fact, tracks like "No Answer For A Dancer" and "Meat, Meat, Meat, and Meat" are downright contagious. But true to form, just when it appears that a top 40-friendly musical formula might be in place, Consolidated slices through the groove with shards of heavy metal and grunge guitars.

"For a moment, I think there was some fear from their hardcore audience that we were going to try and change them or alter their sound," says George Maniatis, director of A&R at London, who discovered the band when he worked at Nettwerk Records in Toronto roughly four years ago. "It's an understandable fear since so many majors take bands with a strong underground fan base and then completely ignore them. But I listen to this album, and I hear a band that is getting more focused and a band that is fleshing out its initial creative and political vision."

To that end, London will launch the project at alternative radio and club level during the first half of July with two caustically industrial remixes of the first single, "Butyric Acid," one produced by Dangers and the other by Mike Kandel, that are geared directly to Consolidated diehards. Maniatis says the next single, which will be either "Worthy Victim" or "Cutting," will begin the label's focus on building a transition into the pop radio realm.

In early July, before "The Business Of Punishment" is issued in the U.S. August 9, the band will embark on a U.K./European concert trek with House Of Pain. An extensive stateside jaunt is in the early planning stages, and will likely commence late summer/early autumn.

"I think the time is right for this

(Continued on page 16)

CONSOLIDATED: Mark Pistel, Philip Steir, and Adam Sherburne.

BRUCE DICKINSON STEPS FREE OF IRON MAIDEN

(Continued from preceding page)

rock band Tribe Of Gypsies, and Dickinson was so blown away that be enlisted the group to cut what became the final version with Shay Baby producing in London. Much of the end product was co-written with Roy Z, guitarist for the Gypsies, who, incidentally, have also been signed to Mercury, with their debut set for October.

"It's basically a heavy metal album with a groove and with lyrics which are founded in reality—but with influences that don't come within a million miles of a heavy metal album," says Dickinson of "Balls To Picasso." "There's African and Latin percussion witb raging slabs of heavy guitar, but lots of facets of my voice that you've never heard before. You'll go, 'Ob, my God! The guy can sing!' "

The nature of the album, says Mercury VP of marketing John Mazzacco, has sparked the label to "snap him out of bis Iron Maiden shell and show all the dimensions of Bruce Dickinson."

Still, Mercury will tap into Dickinson's Iron Maiden base immediately with tbe June 27 release of the album's lead track, "Cyclops," to metal stations. But the album-closing "Tears Of A Dragon," the focus track, will go simultaneously to album rock stations; its video will be serviced to MTV's "Headbangers Ball" Friday (17). "It's a more mid-tempo, passionste, and ambient musical presentation that shows he can still rock with the best while fitting into more mainstream programming," says Mazzacco.

Mercury will advertise In the rock press and on "Headbangers Ball," but a novel aspect of its Dickinsonian promotional plans involve the singer's airplane pilot status. Starting the second week of June, Dickinson, who is also an accomplished fencer, will man tbe controls of a twin-engine plane in visiting the branches and stopping off for radio station drop-ins and retail in-stores.

"Journalists and programmers and retailers who are daring enougb will be invited to accompany Bruce," says Mazzacco of the three-week jaunt. Adds Dickinson, jokingly, "The last time anybody did this they got elected president."

Meanwhile, Dickinson has assembled a power trio to back him on a concert tour starting in September.

"We've kicked out the monsters and the vaudeville stuff of Iron Maiden concerts and won't play any Maiden songs at all," says Dickinson. "There's a perfectly serviceable band called Iron Maiden who will play Iron Maiden songs who don't need me to do bad versions."

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ASCAP Ceremonies Honor Pop & Screen Composers

LOS ANGELES–ASCAP recently held its 11th annual Pop Music Awards and its ninth annual Film and Television Music Awards at the Beverly Hilton Hotel here. The Pop Awards were held May 7 and honored the writers and publishers of the most-performed songs in the ASCAP repertoire for the 1993 survey year (Oct. 1, 1992-Sept. 30, 1993). The Film and Television Awards were held April 20 and honored the composers of the most-performed TV themes and background scores, themes, and underscores from the top TV series, and top box office film scores. Each awards banquet drew more than 700 attendees.

Warner/Chappell executives celebrate after Warner/Chappell Music Inc. is named ASCAP publisher of the year, with a total of 10 award-winning songs. Shown, from left, are Jay Morgenstern, executive VP/GM of Warner/Chappell and president of Warner Bros. Publications; ASCAP president Marilyn Bergman; and Warner/Chappell chairman/CEO Les Bider, who accepted the award.

Ennio Morricone is congratulated on his ASCAP Golden Soundtrack Award at the Film and Television Music Awards. Shown, from left, are producer George Martin; composer Bill Conti, who spoke about Morricone at the presentation; Morricone; ASCAP president Marilyn Bergman; actor Warren Beatty, who presented the award; composer/producer/recording artist Quincy Jones; and film producer Jeff Apple.

Nick Ashford and Valerie Simpson are a winning duo, receiving an ASCAP Pop Award for their song "I'm Every Woman," recorded by Whitney Houston. Ashford and Simpson also hosted part of the ceremony, presenting awards to other winning songwriters. Shown, from left are ASCAP director of membership Todd Brabec; Simpson; Ashford; and ASCAP membership rep Alonzo Robinson.

Recording group Toad The Wet Sprocket gets an ASCAP Pop Award for its song "All I Want," published by Sony Tunes Inc. and Wet Sprocket Songs. Shown, from left, are band members Todd Nichols and Glen Phillips; ASCAP membership rep Tom DeSavia; band manager Chris Blake; band member Dean Dinning; ASCAP director of membership Todd Brabec; and band member Randy Guss.

Glenn Frey, left, and Don Henley are honored with ASCAP's prestigious Founders Award at the Pop Awards ceremony.

Marc Beeson performs ASCAP song of the year "When She Cries" at the ASCAP Pop Awards. The song was written by Beeson, recorded by Restless Heart, and published by EMI Music Publishing.

Recording artist Jackson Browne congratulates Diane Warren on her two ASCAP Pop Awards, for the songs "I'll Never Get Over You Getting Over Me" and "Nothing Broken By My Heart." During the Founders Award ceremony, Browne also paid tribute to his longtime friends Glenn Frey and Don Henley.

Jimmy Jam and Terry Lewis took home a Pop Award for "That's The Way Love Goes." Jimmy Jam, left, is shown chatting with his fiancee, Lisa Padilla, center, and ASCAP membership rep Loretta Munoz.

Quincy D. Jones III, left, wins a top TV series award at ASCAP's Film and Television Music Awards for his work on "Fresh Prince Of Bel Air." Presenting the award is his father, Quincy Jones.

Clint Black, center, won an ASCAP Pop Award for "Burn One Down For Me," co-written by Frankie Miller (PRS) and Hayden Nicholas, and published by Howlin' Hits Music. Shown with Black are his wife, Lisa Hartman-Black, and Warner/Chappell chairman/CEO Les Bider.

CISAC Congress Set For Fall; Song Says It All For Writers

Words & Music

by Irv Lichtman

BACK IN THE U.S.A.: Under the theme of "Protecting Creativity In The Next Century," the first CISAC World Congress to be held in the U.S. since 1946 will take place Sept. 18-22 in Washington, D.C. The biennial event, staged by the global performing rights association, and co-hosted by U.S. performing rights groups ASCAP and BMI, is expected to draw senior officials from the Clinton administration as well as members of Congress. In fact, one highlight will be the presentation of CISAC's gold medal to Sen. **Edward Kennedy** (D-Mass.) in recognition of his career-long advocacy of the rights of copyright owners.

Sponsors say the event will focus "on the opportunities and challenges offered to creators and artists by the rapid advancement in digital tools, media, and networks." **Nicholas Negroponte**, founder and director of the Media Laboratory of the Massachusetts Institute of Technology, will be the keynote speaker, formally launching the congress' discussions Sept. 19.

Proceedings, set for Sept. 19 and 20, will include panels and roundtable discussions with a global scope, while World Congress internal sessions are scheduled for Sept. 21 and 22. As a global umbrella group of rights organizations, CISAC, now 68 years old, will be marking its 39th World Congress this year. For further information, contact media staffers at ASCAP and BMI who are the U.S. contacts for CISAC.

THE SONG IS US: The audience at the 25th anniversary gathering of the Songwriters Hall of Fame, June 1 in New York, was treated to particularly apt expressions of songs' meanings. **Carly Simon, Lionel Richie, Otis Redding,** and **the Bee Gees (Barry, Robin, and Maurice Gibb)** were inducted into the hall at the gathering.

Hall president **Bobby Weinstein**, himself a songwriter, said, "[When it's] difficult to express a feeling, there's always a song that says it for us."

As recipient of the patron of the arts award, chairman/CEO of ad agency BBDO New York **Philip B. Dusenberry**, whose ad agency has created some of the most successful music jingles in recent years, said, "When words fail, music speaks."

New inductees and others honored had interesting things to say: Simon, for instance, said she came by writing and singing because of a stammer she suffered as a child. If she wanted something at the dinner table, her mother would say, "Sing it, darling," and the stammer would disappear; in presenting the Johnny Mercer award to 99-year-old songwriter **Irving Caesar** (who could not attend), conductor **Skitch Henderson** noted, "Irving Caesar is from a generation that came to you with their new songs and sang them to you."

In her presentation to Simon, lyricist/ASCAP president **Marilyn Bergman** said, "She has warmth, wit, and wisdom [and] ideas that concern today's woman."

As recipient of the lifetime achievement award, singer **Lena Horne** said she loved songwriters and has been surrounded by them since she was 16 when she met **Harold Arlen** and **Ted Koehler**, writers of "Stormy Weather," the standard closely identified with Horne since she performed it in the musical film of the same name.

And BMI chairman/CEO **Frances Preston** put the value of a song thusly: "[It's] your property and you deserve protection as much as **Donald Trump's** property." With that, Preston called for Congress to extend copyright in the U.S. from life plus 50 years to life plus 70 years, which would be in conformity with European countries.

The music publishing community was also part of the awards proceedings, with the Abe Olman award going to E.H. Morris founder **Buddy Morris**, who was given his award by composer **Charles Strouse**, who noted that Morris was "a man of few words. I will try to emulate him. He was there for **Jerry Herman, Cy Coleman, Carolyn Leigh, Charles Strouse,** and **Lee Adams**." Morris, who lives in California, has had a 60-year career in music publishing. His company was sold years ago to **Paul McCartney's** MPL Communications.

GOULD NEWS: **Morton Gould**, the composer who retired as president of ASCAP earlier this year, is one of several composers commissioned to pen a musical setting to the poem "No Longer Very Clear," written by Pulitzer Prize-winning poet **John Ashbery**. The poem and the music were commissioned to commemorate the 50th anniversary of WNYC-FM, the New York City-owned station. Gould also created "WNYC-FM Rag" for solo piano; it will end the program, which takes place Monday (13) at 8:30 p.m. at Alice Tully Hall in New York. Gould will be the pianist for both works.

PRINT ON PRINT: The following are the best-selling folios from Cherry Lane Music:

1. **Soundgarden**, Superunknown
2. **Roxette**, Crash! Boom! Bang!
3. **Van Halen**, Anthology
4. **Metallica**, Riff By Riff
5. **Metallica**, Binge & Purge.

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JEFFREY GAINES: DAZED, BUT NOT CONFUSED

(Continued from page 12)

op ads," he says.

For his new release, which, like the first, was produced by Richard Gottehrer, Gaines says he took his cues from the artist formerly known as Prince. "When Prince did 'Sign O' The Times,' he got to jump and explore and put on different clothes, musically," says Gaines. "It was like he was saying, 'This is my paintbox; I can dabble and play.' That's the way it should be."

And that's the way "Somewhat Slightly Dazed" turned out: as though it were painted from a broad palette of colors, from the muscular, trippy guitar pop of "I Like You" to the Celtic-flavored ballad "Safety In Self" to the impassioned, soulful "Elliot." Gaines says his first single's psychedelic aura is something of a tribute to the original Manchester, England, rave scene. "I don't want to *go* there [stylistically], but I do want to stop there and say hello," he says.

As for the sweet, sunny lyrics of "I Like You"—which underscore the importance of being friends in a romantic relationship—Gaines says, "Some people think it's all about love, but it's more like, 'Right now, it's cool that me and you have this moment.' It's like how it is between 5-year-olds—not contaminated or weird. I wanted to write a song that would translate that feeling."

Gaines says he's particularly pleased with "Safety In Self," which concerns the death of his mother last year. "It's about those of us on the surviving side," he says. "She was a strong individual. Everyone lived their lives seeking her approval. When someone like that goes away, you're out of gas—but you need to get on with it." The song's Celtic elements, provided by the uillean pipes of Black 47's Chris Byrne, was inspired both by a family joke that Gaines was an Irish name (the artist and his relations are African-American), and by the fact that Gaines' mother had "many characteristics of the classic Irish mother."

Another track Gaines is partial to is "In Her Mind," for which Gaines drew on his experiences with "tragic beauties, girls who have had some heavy stuff in their lives" and created one amalgamated character. "It's one of those power-of-Prozac-type songs," he says with a grin.

To support his new record, Gaines will be touring with s full band, though he will likely do some solo acoustic shows, which was how he toured with his debut album. In fact, Gaines performed more than 200 dates on that first go-round, many of them supporting Tom Petty (with whom he toured Europe) and Melissa Etheridge.

EMI Records Group president Daniel Glass says he sees Gaines as a performer whose "albums support his live show. You look at someone like Melissa Etheridge, an amazing live act who happens to put out records every few years; I look at Jeffrey as an artist like that. I saw him five times at the Bitter End in New York, even before he signed to Chrysalis."

But video will also be an important component, according to Glass, who notes that the "evolution of VH-I, with [new president] John Sykes aboard" will be a significant factor. The "I Like You" video was directed by Danny Jacobs, whose credits include Tears For Fears and Texas.

If anything, the chameleon-like musical nature Gaines has exhibited thus far is part of an effort to expand the conventional wisdom about his work, he says. "I see a lot of different music, and interact with a lot of different people and cultures. I don't look like anyone in my audience; you could say that's because they are predominantly white, but if black people came to my shows, I wouldn't look like them either. The moment you can stereotype me, it's time to change."

AMUSEMENT BUSINESS BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross / Ticket Price(s)	Attendance / Capacity	Promoter
THE EAGLES	Irvine Meadows Amphitheatre Irvine, Calif.	May 27-29, May 31-June 1	$5,077,875 Gross record $115/ $75/ $35	75,000 ATTENDANCE RECORD five sell-outs	Avalon Attractions
THE EAGLES	Jack Murphy Stadium San Diego	June 4	$2,518,415 Gross record $85/ $50/ $35	45,527 sellout	Foy Concert Co
THE EAGLES	Glen Helen Blockbuster Pavilion San Bernardino, Calif.	June 3	$1,611,310 Gross record $115/ $65/ $55/ $35	35,000 sellout	PACE Concerts
PHIL COLLINS	Miami Arena Miami	May 30-31	$765,126 $50/ $28.50	22,674 two sellouts	Cellar Door Concerts
SALT-N-PEPA R.KELLY KID CAPRI	Radio City Music Hall New York	May 27-28	$618,350 $50/ $37.50/ $35	19,854 17,352, three shows, one sellout	Radio City Music Hall Prods
BETTE MIDLER	ThunderDome St. Petersburg, Fla.	May 27	$524,250 $60/ $35	11,407 12,500	Fantasma Prods
PHIL COLLINS	Orlando Arena Orlando Centroplex Orlando, Fla	June 2	$387,675 $50/ $28.50	11,390 sellout	Cellar Door Concerts
MICHAEL BOLTON	Charlotte Coliseum Charlotte, N.C.	May 22	$377,052 $35.50/ $25.50	13,527 16,000	C&C Entertainment
JIMMY BUFFETT & THE CORAL REEFER BAND THE IGUANAS	Jones Beach Theatre Wantagh N Y	June 1	$363,303 $32.50	11,181 sellout	Delsener/Slater Enterprises
DEPECHE MODE PRIMAL SCREAM STABBING WESTWARD	Coca-Cola Starplex Amphitheatre Dallas	June 3	$313,606 $30/ $25/ $18	14,541 20,111	MCA Concerts PACE Concerts

Copyrighted and compiled by Amusement Business, a publication of BPI Communications. Boxscores should be submitted to: Marie Ratliff, Nashville. Phone: (615)-321-4295, Fax: (615)-327-1575. For research information and pricing, call Marie Ratliff, (615)-321-4295.

CONSOLIDATED

(Continued from page 13)

band," Maniatis says. "This album is less in your face, which helps. But the bottom line is that they basically started this wave of political correctness among hardcore bands. So many have jumped onto their bandwagon; it's time for them to enjoy some of that success."

The guys in Consolidated, however, are dubious about their possible future as mainstream stars. "It's all a silly game that we choose to play for our own selfish reasons," says band member Adam Sherburne. "I don't think I could live with myself if I took the whole industry thing seriously. This is a venue and catalyst for an exchange of ideas and enlightenment. Yeah, it would be real nice to have a lot of people listening to what we have to say. But if we can keep the people who already care about what we do, I think that'll be just fine with us."

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UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

DALLAS: With a touring schedule as demanding as that of any group signed to a major label, the thrash/bluegrass band **Killbilly** can deliver with the best of them. According to **Craig "Niteman" Taylor**, vocalist and harmonica player, the band has traveled more than 300,000 miles and played 1,000 dates in front of Killbilly fans. "We're the kind of band that's not middle of the road," he says. "We have fanatical followers that have seen us dozens of times. Either the people like us or they don't." Apparently, mainland China loves Killbilly music, which sounds a bit like a **Flatt & Scruggs** album played at 45 rpm, since the band was able to whip 100,000 people into a frenzy at the annual Tsingtao Festival there last August. The fans were so turned on to the first Western bluegrass-style band to play China that the police had to keep shutting down the shows. The group has played nationally since 1991 and made appearances in six countries in Europe last year. Since the China gig, Killbilly has also released its second CD, "Foggy Mountain Anarchy," on the Crystal Clear Records label. Not being signed to a major label has not cramped the band's style, Taylor says. In fact, he says the band members are happy right where they are. "We're really happy with the deal we have with Crystal Clear," he says. "We have complete control and own our masters. We're happy with the direction the band is going. We know who we are and what we want to do." Contact **Sam Paulos** at 214-630-2957.

KILLBILLY

CHARLENE ORR

CHARLOTTE, N.C.: You could say that **Shiner** is on the fast track. Together scarcely six months, this Charlotte power-pop trio knocked out its five-song demo tape (engineered by **Spongetones** bassist/North Carolina pop guru **Jamie Hoover**) in just one day. Despite the rush job, however, the demo is strong enough to have earned Shiner a berth in this year's North Carolina Music Showcase. Even before Shiner played the June 3 showcase, the tape was arousing serious record label interest, and no wonder. The band's three members come from a variety of Charlotte-area pop and metal bands, which shows in Shiner's sound—razor-sharp pop hooks and choirboy vocal harmonies, powered by distorted overdrive guitars à la **Teenage Fanclub** or old **Hüsker Dü**. "It's inevitable that people will hear the influences we have," says Shiner guitarist/vocalist **Will Marley**. "I just hope people will think it ends up sounding like us. My tastes run toward heavy, heavy pop, especially British pop bands like **Swervedriver** or **Catherine Wheel**. I like to get that pop basis in there, and then dump in the noise." Contact Marley at 704-375-8235.

SHINER

DAVID MENCONI

BOSTON: Continuing this city's longstanding tradition as a breeding ground for singer/songwriters is the promising **Maria Sangiolo**. For six years, Sangiolo has spent her days as a Boston University career counselor and evenings and weekends playing the region's many folk houses and listening rooms. Now that her stunning **Brooks Williams**-produced debut CD, "Eyes Of The Heart," is out on her own Raging River Records, Boston University may need to start looking for a replacement. "I always knew music would be a big part of my life," says Sangiolo, 30, who booked her own cross-country tour two years ago, visiting 26 states in two months. The singer, whose vibrato has been compared to that of **Joan Baez**, sports her own sweet, wistful style and flair for songwriting. She reports that "Eyes" is about to go into a second 1,000-copy pressing. Also in store: a major cross-country tour this fall. "Boston is a great environment to learn from," she continues. "I really relish being part of this community and then branching out from there." Contact: **Toby Goldberg** at Center Stage Management, 617-623-0808.

SANGIOLO

GREG REIBMAN

Bhangra Music Comes Stateside Via Multitone

■ BY DAVID STANLEY

LONDON—U.K.-based Multitone Records will bring its bhangra music roster to Minneapolis this month when it launches its U.S. operations there June 27.

Bhangra, a genre of traditional northern Indian folk music that has been fused with a wide range of Western dance beats by second- and third-generation Anglo-Asians, has been pioneered by Multitone, which formed a partnership deal with BMG (U.K.) last year. It is already gaining some acceptance throughout Europe, the Far East, Canada, and the U.S.

Paul Bernard, former director of international at KUOM Minneapolis, the University of Minnesota's eclectic and influential radio outlet, has been appointed Multitone's U.S. representative with responsibilities for marketing and promotion.

"Bernard was one of the first people in the U.S. who picked up on bhangra," says Multitone managing director Pran Gohil. "He's a well-organized and well-informed person who will have all the resources of the BMG group at his disposal in order to tap into radio and the media on the market."

Multitone's U.S. product will be distributed by Chicago-based M.S. Distributing Co., which, through a new link with Select-O-Hits, will guarantee nationwide distribution.

"We had the option of being part of the BMG network," says Gohil. "We still have that option, but the problem is that the company is geared to handling BMG U.S. labels and its stars. Our label requires special nursing, care, and devotion, and we felt it could best be given by a company that could devote time and enthusiasm. M.S. was one of the five or six companies recommended to us by Pete Jones, head of distribution at BMG [U.S.]. BMG's Bob Morelli also did a lot of investigation for us."

Multitone will launch June 27 with the release of four albums: "Belle Belle" by female artist Pammis, "RU Ready" by multi-ethnic act XLNC, plus compilations "The Bangrha Dimension" and "Culture Clash." A "Culture Clash" single sampler will be released on the same date, featur-

(Continued on next page)

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WORLD CUP USA SCORES MAJOR MUSICAL ACTS

(Continued from page 10)

Oprah Winfrey.

Gayton says Houston "is the single hottest performer right now."

According to Gayton, World Cup officials attempted to match each host city with appropriate performers for opening celebrations.

In Dallas, for example, the featured performers at the June 17 Cotton Bowl opening will be country artists Lee Greenwood and Tucker.

June 18 at Giants Stadium in New Jersey, Liza Minnelli and Hall and Sounds Of Blackness will be featured.

At the Rose Bowl in Pasadena, Calif., Rhino/Forward artist Poindexter has been signed to perform June 18.

The artists, save for Hall and Sounds Of Blackness, will likely stick with their best-known songs rather than perform material from their new releases.

David Johansen, better known as his alter ego Poindexter, says he would rather play his new single, "Breakin' Up The House," than the big hit "Hot Hot Hot," which he has been igned to perform. Quips Johansen, "But [the World Cup organizers] were going on about football hooliganism. Why can't 'Breakin' Up The House' be a football anthem?"

Warner Bros. act the B-52's will headline the Boston opening at Foxboro Stadium June 21.

At the Pontiac Silverdome in Detroit, Larry Gatlin and dance diva Martha Wash will appear June 18.

At the Citrus Bowl in Orlando, Fla., Secada will be featured June 19, while Carlos Santana, members of the Grateful Dead, and Clarence Clemons will be the star performers at the Stanford Stadium opening in the San Francisco area June 20.

"We really tried to get a diverse selection of artists to give it an American feel," Gayton says. "With artists ranging from Tanya Tucker to Jon Secada, we are really covering the spectrum."

The Washington D.C., opening June 19 at RFK Stadium will feature Chaka Khan, Hall and Sounds Of Blackness, Johnny Gill, and Norwegian singer Sissel.

In addition, World Cup Week at the Hollywood Bowl will coincide with tournament finals week, running July 10-16.

The series will open July 10 with JVC Jazz at the Bowl, an annual event that will be staged early this year to coincide with the World Cup. Featured performers will be Lou Rawls, Khan, Buddy Guy, and Stanley Jordan.

Pianist Van Cliburn with the Moscow Philharmonic Orchestra conducted by Vassily Sinaisky will be featured July 11.

Violinist Itzhak Perlman, Linda Ronstadt, and the Los Angeles Philharmonic, conducted by John Williams, will perform July 12.

On July 14, Brooks will perform a special acoustic concert, with portions of the show backed by the Hollywood Bowl Orchestra.

Gipsy Kings and Jose Luis Rodriguez will headline a show with comedian Paul Rodriguez July 15.

The series will conclude with "Aladdin's Lamp—An Arabian Nights Fantasy With Fireworks" July 16. The program will feature the Hollywood Bowl Orchestra conducted by John Mauceri, singer/actress Lea Salonga, and Reece Holland.

Also, opera tenors Jose Carreras, Placido Domingo, and Luciano Pavarotti will reprise their 1990 World Cup concert with a July 16 Dodger Stadium appearance.

BHANGRA MUSIC

(Continued from preceding page)

ing the Moodswings-produced "I Feel No Pain" by female artist Bindu and "Shakin' Shankar" by the act DMF. Bindu and XLNC will share top billing at an Aug. 7 concert in New York's Central Park. This will be followed by a gig at New York's SOB (Sounds Of Brazil) club, plus concerts in other major cities.

Multitone director Jitesh Gohil, who has been involved in setting up the firm's U.S. operation, says, "It's an interesting development in our history, and we weren't really sure how the U.S. was going to shape up. But it's much more of an open market than people in the U.K. realize. There is an acceptance of new styles of music at many different levels. Tribal house is very big at club level, and it's unbelievable on the radio side with all the different types of music played."

BMG owns a stake in Multitone and also is looking to acquire a stake in one of its Indian licensees, Crescendo (Billboard, April 23). Sources say long-term plans include cooperation between the two companies.

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GEFFEN CD-ROM

(Continued from page 11)

the most ground-breaking videos on TV. Beil says that while he initially expected—and encountered—some resistance from labels approached about having their music used in Geffen's game, "once I showed it to them, they were sold."

The clips include Gabriel's "Sledgehammer," Guns N' Roses' "November Rain," Metallica's "Enter Sandman," Van Halen's "Right Now," and Hendrix's "Are You Experienced?"

"If this had been purely a music video compilation, it would have been a great compilation," Beil says."But it wouldn't do one-tenth of the sales it will do if it catches on as a game. If you look at what's selling right now, it's the games."

Video directors will be pleased to know that their work may come under closer scrutiny as a result of the game, he adds.

"You have to be familiar with the videos to play the game well," says Beil. Each artist was provided a full screen on which to list information about themselves and the specific video to the players.

"We've found in tests that people liked the videos more because they noticed more detail [as a result of unscrambling the clips]," Beil says.

MTV likely will be a key factor in the label's promotional efforts, he notes.

The Geffen executive says he conceptualized "Vid Grid" in late 1993 while he was working on a jigsaw puzzle with his kids. The idea of a *moving* jigsaw puzzle intrigued him. As a lawyer at the label, it occurred to Beil that music videos would provide the perfect pieces, he says.

Beil contacted Jasmine Multimedia Publishing, with whom he'd worked before, and pitched the idea in early 1994. By June, a working prototype was ready for demonstration, and the release date was set for September.

The production schedule proceeded at a relatively quick pace because the design itself was fairly straightforward, says Beil, once Jasmine's engineers had broken the video barrier. "This is the first time any company came up with the technology or had the idea to go *inside* the video, within the borders of the video, and move the pieces around while it's still playing," Samit says. Compression of the videos, some of which were nine minutes long, was another challenge. It takes a day to digitize one minute of video, he notes.

Beil worked closely with Jasmine Multimedia engineers (after conferring with his 10-year-old child) to create the game's strategies and tiers of difficulty.

Beil says he fought to offer the participating artists a "fairer" royalty in licensing the clips than is common in current Silicon Valley practice. As a label executive himself, he says he hopes to set a new financial standard and send a message to the multimedia industry that the content producers are licensing is worth more money than they have been paying.

Geffen is kicking around a number of ideas with its artists for future interactive projects, including music-driven titles, but Beil says the label won't do anything just to be doing *something*.

"We are 100% a music company," he says. "This happened to be a game idea that [Geffen] decided to go with. But we are not setting ourselves up to be in the business of producing CD-ROM titles one right after the other. We have a couple of ideas that we love and we are going to follow our passion on that."

For now, Geffen is focusing on "Vid Grid." The label will likely team with Microsoft for a cross-promotional campaign to introduce the game, which is an ideal way for Microsoft to demonstrate the capabilities of its computer and operating system, Beil notes. A big push is expected at the Summer Consumer Electronics Show, June 23-25 in Chicago, where Jasmine will have a booth.

System requirements to play the game include a 486 SX, 25 MHz, IBM-compatible computer with a mouse, double-speed CD-ROM drive, and 4 MB RAM. The system must have 8-bit Digital Sound or be SoundBlaster (TM) compatible, and have a monitor with 640-by-480 pixel resolution capable of displaying 256 colors.

Geffen Puts Aerosmith Music On Line

Users Access Previously Unreleased Track

NEW YORK—Although "Vid Grid" represents the first interactive product to fall under Geffen's aegis, the label has been active in the on-line arena, having established, among other things, a forum on CompuServe allowing 'netters to tap into such information as tour schedules, new artist releases, and 30-second sound bites of its product.

Geffen takes the latter concept a leap forward June 20 when it will offer the estimated 2 million CompuServe subscribers the opportunity to download an entire song over computer lines. Better still, says Geffen, the song will be a previously unreleased one: "Head First" by Aerosmith, which was recorded during the band's studio sessions for the "Get A Grip" album but not included on the set. CompuServe members then will have several weeks' access to the file (the exact time window is still being worked out, says a Geffen spokesperson).

Downloading a single three-minute pop song, though getting easier as technology advances, is still a time-consuming process. "Head First," compressed into a 4.3 megabyte file, is likely to require from 30 minutes to an hour to download, depending on the speed of an individual user's modem. CompuServe is waiving connect-time charges for the promotion, Geffen says, and Aerosmith is waiving all royalties for the song.

"If our fans are out there driving down that information superhighway, then we want to be playing at the truck stop," said Aerosmith's Steven Tyler. MARILYN A. GILLEN

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This year boasts an exciting program including a keynote address by **Atlantic Records President, Danny Goldberg**, and Weber Prize ceremonies honoring **CBGB founder, Hilly Kristal** and **Uptown Records founder, Andre Harrell**.

30 panels will cover A&R, marketing, publishing, radio, video, law, dance, rap, metal, country, jazz, and more; **10 D.I.Y. clinics** with accompanying literature on topics ranging from how to start your own label and how to publish your own periodical, to building your own studio and booking your own tour; and **10 invitation-only symposia** on subjects as diverse as management and digital journalism.

These highlights are bolstered by gatherings of such professional organizations as the **International Managers Forum** and the **Music Video Association**; the second annual **Kids Music Seminar**; a rock and roll **art and photo exhibit**; an **alternative fashion show** presented by Cotton Inc; and a special performance by British percussion sensation **Stomp**.

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BILLBOARD'S HEATSEEKERS ALBUM CHART

COMPILED FOR WEEK ENDING JUNE 18, 1994 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart, nor in the top 25 of the Top R&B Albums or Top Country Albums chart, nor in the top five of any other Billboard album chart. When an album reaches any of these levels, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is available. ◯ Albums with the greatest sales gains. © 1994, Billboard/BPI Communications.

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			★ ★ ★ No. 1 ★ ★ ★	
1	4	7	**OFFSPRING** EPITAPH 86432* (9.98/14.98)	SMASH
3	5	10	**THE MAVERICKS** MCA 10961 (9.98/15.98)	WHAT A CRYING SHAME
3	3	38	**ADAM SANDLER** WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
3	3	2	**FRANK BLACK** 4AD 61619/ELEKTRA (10.98/15.98)	TEENAGER OF THE YEAR
3	3	67	**BIG HEAD TODD & THE MONSTERS** ● GIANT/REPRISE 24486/WB (9.98/15.98)	SISTER SWEETLY
6	12	38	**MARTINA MCBRIDE** RCA 66288 (9.98/15.98)	THE WAY THAT I AM
7	8	38	**BLACK MOON** WRECK 2002*/NERVOUS (9.98/15.98)	ENTA DA STAGE
8	3	10	**12 GAUGE** STREET LIFE 75439/SCOTTI BROS. (9.98/15.98)	12 GAUGE
9	10	10	**PRONG** EPIC 53019 (9.98 EQ/15.98)	CLEANSING
10	2	3	**JIMMIE VAUGHAN** EPIC 57202 (10.98 EQ/15.98)	STRANGE PLEASURE
11	14	20	**ME'SHELL NDEGEOCELLO** MAVERICK/SIRE 45333/WB (9.98/15.98)	PLANTATION LULLABIES
12	17	3	**CRYSTAL WATERS** MERCURY 522105 (10.98 EQ/15.98)	STORYTELLER
13	16	2	**AHMAD** GIANT 24548/REPRISE (10.98/16.98)	AHMAD
14	19	2	**CAUSE & EFFECT** ZOO 11056 (10.98/15.98)	TRIP
15	18	14	**RACHELLE FERRELL** MANHATTAN 93769*/CAPITOL (9.98/13.98)	RACHELLE FERRELL
16	24	8	**CELLY CEL** SICK WID' IT 1724 (9.98/13.98)	HEAT 4 YO AZZ
17	13	27	**GABRIELLE** GOIDISCS/LONDON 28443/PLG (9.98/13.98)	GABRIELLE
18	—	1	**69 BOYZ** DOWN LOW 6901/RIP-IT (9.98/15.98)	NINETEEN NINETY QUAD
19	22	25	**JEFF FOXWORTHY** WARNER BROS. 45314 (9.98/15.98)	YOU MIGHT BE A REDNECK IF...
20	28	16	**PAVEMENT** MATADOR 92343*/AG (10.98/14.98)	CROOKED RAIN, CROOKED RAIN
21	26	3	**SUBDUDES** HIGH STREET 10323/WINDHAM HILL (9.98/15.98)	ANNUNCIATION
22	—	1	**NAPALM DEATH** EARACHE 64361/COLUMBIA (10.98 EQ/15.98)	FEAR, EMPTINESS, DESPAIR
23	11	5	**ANOTHA LEVEL** PRIORITY 53867* (9.98/15.98)	ON ANOTHA LEVEL
24	27	1	**BLACKGIRL** KAPER 66359/RCA (9.98/15.98)	TREAT U RIGHT
25	11	1	**LINDA DAVIS** ARISTA 18749 (9.98/15.98)	SHOOT FOR THE MOON
26	23	3	**MILLA** SBK 27984/ERG (10.98/15.98)	THE DIVINE COMEDY
27	20	14	**MASTA ACE INC.** DELICIOUS VINYL 92249*/AG (9.98/15.98)	SLAUGHTAHOUSE
28	25	1	**SAUSAGE** PRAWN SONG/INTERSCOPE 92361/AG (10.98/15.98)	RIDDLES ARE AROUND TONIGHT
29	—	1	**THE IMMORTALS** VERNON YARD 39629/VIRGIN (9.98/15.98)	MORTAL KOMBAT
30	11	14	**MAZZY STAR** CAPITOL 96253 (10.98/15.98)	SO TONIGHT THAT I MIGHT SEE
31	25	1	**MANDY PATINKIN** NONESUCH 79330/ELEKTRA (10.98/16.98)	EXPERIMENT
32	—	1	**SEAGRAM** RAP-A-LOT 53908/PRIORITY (9.98/15.98)	REALITY CHECK
33	30	13	**SAM PHILLIPS** VIRGIN 39438 (9.98/13.98)	MARTINIS & BIKINIS
34	29	28	**HADDAWAY** ARISTA 18730 (9.98/15.98)	HADDAWAY
35	36	8	**KDKANE** RUTHLESS 5512*/RELATIVITY (9.98/16.98)	FUNK UPON A RHYME
36	35	54	**DOUG SUPERNAW** BNA 66133* (9.98/13.98)	RED AND RIO GRANDE
37	—	1	**KENNY CHESNEY** CAPRICORN 42033 (9.98/16.98)	IN MY WILDEST DREAMS
38	37	6	**PRIMAL SCREAM** SIRE 45538/WARNER BROS. (9.98/15.98)	GIVE OUT BUT DON'T GIVE UP
39	33	14	**SASS JORDAN** MCA 10980 (9.98/15.98)	RATS
40	38	2	**TISH HINDJDSA** WARNER BROS. 45566 (9.98/15.98)	DESTINY'S GATE

POPULAR ◆ UPRISINGS

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART • BY CARRIE BORZILLO

INNU ROCK: **Kashtin's** emotive, compelling, and culturally rich music on "Innu" is sung in the Native-American language the album is named for, yet it will likely transcend any language or cultural barrier.

The folk-rock Canadian duo found success above the border with its self-titled 1989 debut on Canadian indie label Concept Music and with its follow-up, "Innu," released in Canada in 1992.

With the help of Sony's TriStar label, Americans are being introduced to this unique blend of music. The label released "Innu" domestically May 17 and is gearing up for a new album, which will be released simultaneously in the U.S. and Canada.

"This is a highly emotional record," says TriStar VP/GM **Howard Gabriel**. "We feel there is no language barrier because of the emotion of the music."

The label is working "Innu" at album alternative and public radio outlets and is focusing on three emphasis tracks, "Nikanish," "Nekashtuamani," and "Harricana."

Gabriel is hoping in-store play and press will help break the band in the U.S.

"We're also focusing heavily on the informational news shows and cultural shows, such as 'All Things Considered' and CNN," Gabriel says. He adds that the label also will market the album to Indian radio, newspapers, and specialty stores.

Kashtin will have one song in the upcoming Ted Turner-produced "Native Americans" documentary, set to air on TBS in October.

Kashtin already has received interest from its musical peers. The band has landed opening slots for **Daniel Lanois** and **Gypsy Kings**, an act the group has been compared to. It also has had a few songs featured on the television show "Northern Exposure."

Robbie Robertson is producing the upcoming album, which will feature **Peter Gabriel's** drummer, **Manu Katche**.

Rockin' Mothers. Memphis-based rockers the Mother Station will open for Collective Soul June 17-28 in support of its EastWest debut, "Brand New Bag." KLOS Los Angeles and WLZR Minneapolis are among the album rock outlets on "Put The Blame On Me," which moves 39-37 on Album Rock Tracks this week.

SLEEPYHEADS: There's been much talk these days about the alternative Chicago-based rockers known as **Catherine**. The band moved from small indie March Records to TVT Records, which re-released the band's debut EP, "Sleepy," May 3. **Smashing Pumpkins** front man **Billy Corgan** produced the disc.

The Smashing Pumpkins connection runs deep as Catherine drummer **Kerry Brown** tied the knot with the Pumpkins' **D'arcy** June 8. And, more importantly, an upcoming limited-edition 7-inch single, due in August, will feature **Star Children**, the "mystery" band composed of Brown on drums and Corgan on guitars and vocals. The B side will be "Songs About Girls" from Catherine.

TVT is working "Idiot" from "Sleepy" full-force to college and modern rock outlets. WKQX (Q101) Chicago, WXRT Chicago, and CFNY Toronto are playing the record. The videoclip is receiving exposure on MTV's "120 Minutes," and the band is set to perform July 22 at a Q101-sponsored music festival.

Catherine's full-length debut, "Sorry," due on TVT this fall, will feature a cover of the 1969 Bee Gees' song "Every Christian Lion Hearted Man Will Show You."

POSITIVITY: Rapper **Sweet MSJ** and Street Street Communications are hoping to bring positivity through music to school-aged kids with his debut, "NaCl."

Sweet MSJ, a fifth-grade teacher at Deerfield Park Elementary School in Broward County, Fla., is known to his students as **Mark St. Juste**. The rapper and his students will perform the first single, "We Got A Lesson To Learn," July 13 at the National Drug Abuse Resistance Education (DARE) convention in Orlando.

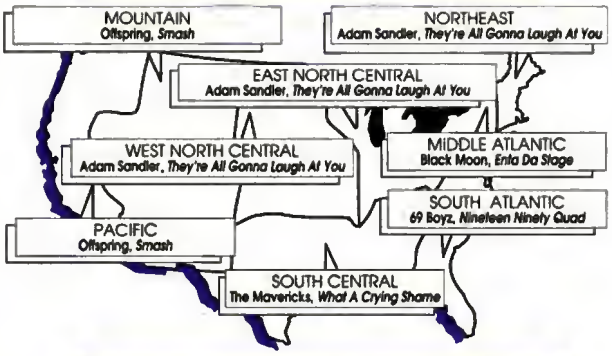
Sweet MSJ also has hosted "The Fun Zone," a children's feature on the South Florida Fox affiliate, WDZL-TV.

WEDR Miami and WRBD West Palm Beach, Fla., are playing "NaCl." "We're trying to put some positivity in rap," says **Michael Howard**, Street's VP of marketing. The Boynton, Fla.-based label is distributed by Alliance Distributors.

Assistance in preparing this column provided by Silvio Pietroluongo.

Wright Stuff. Country newcomer Chely Wright is hoping to find acceptance at radio with her version of Harlan Howard's "He's A Good Ole Boy," the first single from her Polydor Nashville debut, "Woman In The Moon." The 23-year-old country artist penned several songs on the album.

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.

WEST NORTH CENTRAL	MIDDLE ATLANTIC
1. **Adam Sandler**, They're All Gonna Laugh	1. **Black Moon**, Enta Da Stage
2. **Big Head Todd/Monsters**, Sister Sweetly	2. **Frank Black**, Teenager Of The Year
3. **The Mavericks**, What A Crying Shame	3. **Adam Sandler**, They're All Gonna Laugh..
4. **Frank Black**, Teenager Of The Year	4. **Crystal Waters**, Storyteller
5. **Martina McBride**, The Way That I Am	5. **Mandy Patinkin**, Experiment
6. **Offspring**, Smash	6. **Me'Shell Ndegeocello**, Plantation Lullabies
7. **Prong**, Cleansing	7. **Milla**, Divine Comedy
8. **12 Gauge**, 12 Gauge	8. **Offspring**, Smash
9. **Jimmie Vaughan**, Strange Pleasure	9. **Big Head Todd/Monsters**, Sister Sweetly
10. **Smokin' Armadillos**, Out Of The Burrow	10. **Blackgirl**, Treat U Right

Blind Appetizer. Miramar is using a six-song EP to whet the appetites of modern and album rock PDs and fans for Blind Tribe's full-length debut, due later this year. "Set Me Free" and "Mold," from the self-titled EP, are the emphasis tracks. The San Diego-bred, Seattle-based band will hit the road in August.

BESLA At Its Best. The Black Entertainment & Sports Lawyers' mid-year conference broke its previous attendance record with more than 300 registrants during the Los Angeles meeting. The daylong summit on the state of African-American attorneys in the fields of entertainment and sports addressed such issues as black-on-black client/counsel representation and free agency for athlates. BESLA's annual conference is scheduled for November in Nassau, Bahamas. Pictured sre Gary Wstson, BESLA conference chsirperson, and vocalist Mary Wilson.

Silas' Lofty Launch For London Jones

Image, Sound Share Billing In Singer's Bow

■ BY BRETT ATWOOD

LOS ANGELES—Silas/MCA Records is banking on strong crossover appeal and striking good looks to help break singer London Jones' debut album, "For You." The lsbels are launching the debut with a "one-two" promotional punch at rsdio snd retail, which they hope will send the artist's career into orbit when the album streets Aug. 2.

Louil Silas Jr., president/CEO of Silas, has lofty ambitions for Jones. "London is the Michael Jackson of the next generation," says Silss. "He has more than just urban appeal—he has universal appeal. We're going to introduce him to [R&B] radio, then hit top 40. I think he has an image and sound that both formats will embrace."

The first single, "Joi," will go to R&B and rhythm crossover radio June 20. A commercial cassette single will street June 28, followed by a remixed msxi-single July 11.

JONES

The label wants to secure a promotional tie-in with a major video channel, according to Sara Melendez, VP of marketing snd artist development for Silas Records. The video clip for "Joi" will be serviced to national and locsl video channels lster this month.

Executives at Silas hope to integrate the album at listening post programs in national retail chains in August. In late April, Silas and MCA regional promotion stsffers received advance tapes of the album and distributed them to key retail buyers and radio programmers.

An extensive promotional tour is planned to begin in August or September; it will include in-store appesrances, club dates, and local video show appearances.

Early fanzine ink includes Fresh and Right On!, with genersl consumer press expected closer to the August release date for the album.

The influence of Michael Jackson on Jones is apparent, as the 14 tracks on the debut tap into the innate soul and raw groove sensibilities that chsracterize Jsckson.

"I don't mind the comparison at all," ssys Jones. "If people feel the same magic that Michsel brings to his music, then I'm honored. My sound and style comes natural to me, though Michael was obviously an importsnt influence."

Jones came to the attention of Silas after the singer sent an unsolicited videotape performance to the lsbel. "We sent a raw video tape with me and my brother performing four songs," recalls Jones. "They saw it and wanted to know if it was really me singing on the tape. After a personal meeting, they obviously found out that I really could sing and that I hadn't lip-synched on the tape."

The recording of the debut was quick and crazed, according to Jones. "It all came together so fast," says Jones. "We were laying tracks in one room, while I was still writing lyrics in another."

The result is a collection of diverse soul, ranging from the up-tempo "Joi" to the spacious, swooning ballad "Over & Over."

"I love to write under pressure," says Jones. "That's when I am at my absolute best. I know exactly where I want to go with the sound of my music. I don't even know how to write notes. I just find my way on the keyboard."

For Jones, the relesse of his first album is the fulfillment of a lifelong dream."I feel like I've been held back my entire life," says Jones. "I'm very excited about the future. Tbis album is just the beginning."

IAAAM '94 Focuses On Opportunity, Creativity, & A Wonder-ful Performer

The Rhythm and the Blues ™

by J. R. Reynolds

YOU SHOULD HAVE BEEN THERE: "If it came down to it, I'd lay down my life for my people," said **Stevie Wonder** in his socially punctuated Diamond Award acceptance speech at this year's International Assn. of African American Music conference June 2-5 in Washington, D.C.

Emphasizing his commitment to helping end the violence that holds many urban communities hostage, Wonder indicated that he was a staunch supporter of gun control and said, "You can't say people are not hurt by those [gangsta rappers] who speak out graphically about what's happening in the community."

Less a radio promotion vehicle than other R&B conventions, IAAAM presented some of the most comprehensive and insightful meetings offered. The seminars were well-focused, delivered knowledge, and encouraged self-determination among attendees.

The role of technology within the music business was emphasized by s number of participants. "I was one of the first people at Columbia to embrace BDS," said Pendulum chief **Ruben Rodriguez**, "but a lot of radio PDs out there are just using computer data alone to make programming decisions. You have to remember that this is also a creative business, and instinct is very important.

MCA A&R exec **Andre Fischer** suggested that technology has developed the capacity to make music perfect—but at the expense of its soul, and that some producers have let that technology rob them of their cspacity for creativity. Said Fischer, "Today, a lot of guys have to go back to the '70s to catch a groove."

Fischer urged young producers not to forget their creative side. "It's important to focus on the personality of an artist, and not the technique of the production," he said.

On another front, the subject of old vs. new was explored in several meetings, and there was some sense of generational bonding, as up-and-coming industry soldiers powwowed with the veterans—discovering the two camps have much in common.

At the same time, veteran producer **Bernard Belle** expressed concern over longtime producers not getting the same opportunities as less experienced producers.

"A lot of young label owners are giving even younger producers with . . . onc hit their own label deals," he said. "There are a lot of older producers out there who are not getting a chance."

Belle thinks more emphasis should be placed on nurturing new talent before putting them in a position they may not yet be ready for. "I've always been about getting as much knowledge as possible from older veterans in the business," he said.

Developing a broad business education was a key idea at the IAAAM conference, with seminars crossing creative boundaries and exploring publishing rights, entertainment lsw, management, and methods of business empowerment.

En Vogue vocalist **Dawn Robinson** said she attended IAAAM seminars for information that will help her with her new production company, Break A Dswn. "It's important to know that I can be successful in other aspects of the business as well as with En Vogue," she says.

"As long as En Vogue works, I'll be there. But in the meantime, I'm also working on other avenues for expanding my horizons in the business. The challenge is to grow and learn." Robinson says her compsny is developing **Christon**, a male R&B duo from the San Francisco Bay Area.

Rounding out the IAAAM conference was a well attended showcase and the fourth annual Diamond Awards Gala Dinner. Along with Wonder and Fischer, **Black Uhuru**, **Grandmaster Flash**, **Koko Taylor**, **Andre Crouch**, and **Dr. Billy Taylor** earned IAAAM's Diamond Awards for Excellence.

The fast-paced but lengthy dinner also presented IAAAM's Contributors Award winners: **Walt Love**, **Myrna Williams**, **Vernon Slaughter**, **Lee Bailey**, **Larkin Arnold**, **James Jones**, and **Russell Simmons**.

But the highlight of the evening was clearly Wonder's

(Continued on page 26)

ARTIST DEVELOPMENTS

JAZZING UP THE STREET

They be Jaz B. Lat'n, and with their debut EP on Mercury, "Street Gamins," the group is shopping for props by fusing new and historic music—a blend thst lsbel executives feel will attract cutting-edge listeners.

The group's sound is "totally on the sbstract A Tribe Called Quest/Gang Starr tip," ssys Eddie Santiago, a marketing manager at Mercury.

"We sampled a lot of obscure music from the '20s and '30s," says Winston Rice-N-Beenz, who produced "Street Gamins" with Dose, half of the Cutting Records duo 2 In A Room.

Adds Cool Baby Finster, 18, a member of the group along with Bugs (18) and DJ Ed Noodles (15), "The relationship [Jaz B. Lat'n] has with the past is, bssicslly, in the depression days, kids used to roll the same way kids do now—on the streets, in packs, doing what they have to to survive."

The title of the set, which ships Aug. 23, came straight out of the Merriam-Webster dictionsry. According to that source, a gamin is "a boy who hangs out on the streets; an urchin." Finster says, "That's what we are."

Continues Rice-N-Beenz, "We tried to combine hip-hop with old jazz and also funk. It's something that we wsnted to hear for the longest. What we learned from the past is what we're trying to bring out for the future."

With a sense of history, the rappers and their producers view their efforts as part of a musical continuum. "There are a lot of jazz players and composers that are Latin," says Rice-N-Beenz. "A lot

(Continued on page 27)

JAZ B. LAT'N

Billboard® HOT R&B SINGLES™

FOR WEEK ENDING JUNE 18, 1994

COMPILED FROM A NATIONAL SAMPLE OF R&B RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, R&B RADIO PLAYLISTS, AND RETAIL SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
				★★★ No. 1 ★★★	
1	1	3	4	ANY TIME, ANY PLACE/ANO ON AND ON (2 weeks at No. 1) J JAM,T LEWIS,J JACKSON (J JACKSON,J HARRIS,T LEWIS)	◆ JANET JACKSON (C) (T) (X) VIRGIN 38435
2	2	1	8	BACK & FORTH R KELLY (R KELLY)	◆ AALIYAH (C) (T) (X) BLACKGRDUND 42174/JIVE
3	3	2	6	YOUR BOOY'S CALLIN' R KELLY (R KELLY)	◆ R. KELLY (C) (T) (X) JIVE 4222D
4	6	11	8	I MISS YOU G CAUTHEN (G CAUTHEN,A HALL)	◆ AARON HALL (C) SILAS 54847/MCA
5	4	4	14	YOU MEAN THE WORLD TO ME L A REID,BABYFACE,D SIMMONS (L A REID,BABYFACE,D SIMMONS)	◆ TONI BRAXTON (C) (D) (M) (V) LAFACE 2-4064/ARISTA
6	7	10	10	WILLING TO FORGIVE BABYFACE,D SIMMONS (BABYFACE,D SIMMONS)	◆ ARETHA FRANKLIN (C) (D) (M) (T) ARISTA 1-2680
7	11	14	7	SENOING MY LOVE NAUGHTY BY NATURE (R NUEFVILLE,NAUGHTY BY NATURE)	◆ ZHANE (C) (D) (T) ILLTOWN 2242/MDTOWN
8	5	5	11	ANYTHING (FROM "ABOVE THE RIM") B A MORGAN (B A MORGAN)	◆ SWV (C) (T) (V) (X) RCA 62834
9	9	13	9	REGULATE (FROM "ABOVE THE RIM") WARREN G (WARREN G ,NATE DOGG)	◆ WARREN G. & NATE DOGG (C) DEATH ROW 98280/INTERSCOPE
10	8	6	17	I'M READY BABYFACE,D SIMMONS (BABYFACE)	◆ TEVIN CAMPBELL (C) (D) (V) QWEST 18264/WARNER BROS.
11	10	9	13	PART TIME LOVER/I'M STILL IN LOVE WITH YOU SURE SWING (GREEN,JACKSON,MITCHELL,SWING,PEARSON)	◆ H-TOWN/AL B. SURE! (C) (M) (T) (X) DEATH ROW 98283/INTERSCOPE
12	12	7	14	GOT ME WAITING P ROCK (L.VANDROSS,HEAVY D ,P ROCK,C.L.SMOOTH)	◆ HEAVY D. & THE BOYZ (C) (T) UPTOWN 54815/MCA
13	23	23	7	I SWEAR D FOSTER (F J MYERS,G BAKER)	◆ ALL-4-ONE (C) (V) BLITZZ 87243/ATLANTIC
14	24	32	4	FUNKOAFIEO J DUPRI,M SEAL (J DUPRI,DA BRAT)	◆ DA BRAT (C) (T) SO SO DEF/CHAOS 77523/COLUMBIA
15	17	27	5	THE RIGHT KINOA LOVER J JAM,T LEWIS (J HARRIS,T LEWIS,A BENNETT-NESBY,J WRIGHT)	◆ PATTI LABELLE (C) (V) MCA 54673
16	18	22	9	I'M NOT OVER YOU S HURLEY (S HURLEY,J PRINCIPLE,M DOC)	◆ CE CE PENISTON (C) (T) (X) A&M 0574/PERSPECTIVE
17	14	12	16	THE MOST BEAUTIFUL GIRL IN THE WORLD ● [symbol] RICKY P. ([symbol])	◆ [symbol] (C) (D) (T) NPG 72514/BELLMARK
18	15	15	12	I BELIEVE JAM,LEWIS (HARRIS,LEWIS,WEBSTER,NOLAND,MORRISON,JONES,BONNER)	◆ SOUNDS DF BLACKNESS (C) (M) (T) (X) PERSPECTIVE 7446
19	19	18	6	EASE MY MIND SPEECH (ARRESTED DEVELOPMENT)	◆ ARRESTED DEVELDPMENT (C) (M) (T) (V) (X) CHRYSALIS 58158/ERG
20	13	8	20	BUMP N' GRIND ▲ R KELLY (R KELLY)	◆ R. KELLY (C) (T) (X) JIVE 42207
21	21	20	21	BELIEVE IN LOVE CALLOWAY CALLOWAY,PENDERGRASS (CALLOWAY CALLOWAY,PENDERGRASS,BECKHAM)	TEODY PENOERGRASS (C) (T) ELEKTRA 64574
22	16	17	11	LOVE ON MY MINO J DUPRI,M SEAL (J DUPRI,M SEAL)	◆ XSCAPE (C) (M) (T) (V) (X) SO SO DEF 77438/COLUMBIA
23	25	26	13	WORKER MAN C DILLON,A KELLY (D SMITN,A KELLY)	◆ PATRA (C) (M) (T) EPIC 77289
24	20	16	14	OLD TIMES' SAKE (FROM "ABOVE THE RIM") N MILLER (MILLER,BRACE,STRONG)	◆ SWEET SABLE (C) (T) (X) STREET LIFE 75380/SCOTTI BROS.
25	22	19	15	FEENIN' D SWING (D SWING)	◆ JDDECI (C) (T) UPTOWN 54824/MCA
26	28	28	7	CAN'T GET ENOUGH BABYFACE (BABYFACE,J ROBINSON)	◆ EL DEBARGE (C) (D) (V) REPRISE 18155
27	30	34	4	90'S GIRL CHRISTIAN,T RILEY,SCOTT SMITH (WARREN,RUSSELL,FOOTE,MCCANN,FIELDS,RILEY)	◆ BLACKGIRL (C) (T) (X) KAPER 62865/RCA
28	27	21	13	SWEET POTATOE PIE DJ BATTLECAT (DOMINO,K GILLIAM)	◆ DDMINO (C) (M) (T) OUTBURST/RAL 77350/CHAOS
29	26	24	14	HOW DO YOU LIKE IT? K.SWEAT,F SCOTT (K SWEAT,F SCOTT)	◆ KEITH SWEAT (C) (M) (T) (X) ELEKTRA 64555
30	29	25	17	TREAT U RITE C BOOKER (C BOOKER)	◆ ANGELA WINBUSH (C) (M) (T) ELEKTRA 64562
31	44	65	3	SOMEWHERE K GRIFFIN,I LEE,C WILLIAMS (S WILSON,C WILLIAMS,K GRIFFIN,I LEE)	◆ SHANICE (C) MOTOWN 2240
32	39	44	5	CROOKLYN (FROM "CROOKLYN") A TRIBE CALLED QUEST (ARCHER,BLAKE,CLEAR,DAVIS,MUHAMMAD)	◆ THE CROOKLYN DODGERS (C) (T) 40 ACRES & A MULE 54837/MCA
33	31	29	14	PUMPS AND A BUMP BAILLERGEAU,HAMMER (HAMMER,DUECE DUECE,BAILLERGEAU,CLINTDN)	◆ HAMMER (C) (D) (T) (V) (X) GIANT 18218/REPRISE
34	38	46	7	FANTASTIC VOYAGE DOBBS THE WIND (IVEY,DOBBS,ALEXANDER,BEAVERS,CRAIG,MCCAIN,SNELBY,SHOCKLEY)	◆ COOLIO (M) (T) (X) TOMMY BOY 617*
35	40	40	8	SOMEONE TO LOVE MINT CONDITION (L.WADDELL)	◆ MINT CONDITION (C) PERSPECTIVE 7454
36	34	33	18	COMIN' ON STRONG DA' MIC PROFESAH (MONDESTIN,MONDESTIN,PINARD,DAVIS,DA' MIC PROFESAH,GRAHAM)	◆ SUDDEN CHANGE (C) (T) EASTWEST 98334
37	49	—	2	BOOTI CALL T RILEY,M RILEY,E SERMON (T RILEY,E SERMON,L SYLVERS,III,M RILEY,A DICKEY,L TROUTMAN)	BLACKSTREET (C) (T) INTERSCOPE 98255
				★★★ GREATEST GAINER/AIRPLAY ★★★	
38	51	—	2	WHEN CAN I SEE YOU BABYFACE,L A REID,D SIMMONS (BABYFACE)	◆ BABYFACE (C) (D) EPIC 77550
39	35	30	28	U SEND ME SWINGIN' MINT CONDITION (K LEWIS)	◆ MINT CONDITION (C) (T) PERSPECTIVE 7439
40	42	43	8	BACK IN THE DAY KENDAL (A A LEWIS,S K GORDY)	◆ AHMAD (C) (M) (T) (X) GIANT 18217/REPRISE
41	33	31	19	PLAYER'S BALL ● ORGANIZED NOIZE (OUTKAST,ORGANIZED NDIZE)	◆ OUTKAST (C) (M) (T) (X) LAFACE 2 4060/ARISTA
42	47	51	4	ANYTIME YOU NEED A FRIEND W AFANASIEFF,M CAREY (M CAREY,W.AFANASIEFF)	◆ MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 77528
43	36	36	15	ROUND AND ROUND G.JONES,R WATKINS (G JDNES,R WATKINS)	◆ GLENN JDNES (C) ATLANTIC 87265
44	45	47	7	OUTSIDE YOUR DOOR D GAMSON,M NDEGEOCELLO (M NDEGEOCELLO)	ME'SHELL NDEGEOCELLO (C) MAVERICK/SIRE 18176/REPRISE
45	37	37	18	ANO OUR FEELINGS BABYFACE,L A REID,D SIMMONS (BABYFACE,D SIMMONS)	◆ BABYFACE (C) (V) EPIC 77394
46	41	41	10	LEAVIN' TONY!TONI!TONE! (R WIGGINS,J.SMITH)	◆ TONY! TONI! TONE! (C) (V) WING 855 762/MERCURY
47	50	89	3	THE PLACE WHERE YOU BELONG (FROM "BEVERLY HILLS COP III") C MARTIN,D VAN RENSALIER,M GAY,G BRIGHT (MARTIN,VAN RENSALIER,LDRENZ,GAY,BRIGHT)	◆ SHAI (C) MCA 54807
48	54	57	4	BLACK HAND SIDE S.I.D. (D.OWENS,S REYNOLDS)	◆ QUEEN LATIFAH (C) MOTOWN 2249
49	32	35	14	MY LOVE D HALL (K GREENE,D HALL)	MARY J. BLIGE (C) (T) UPTOWN 54789/MCA
50	43	39	19	GONNA LOVE YOU RIGHT (FROM "SUGAR HILL") K ANDES (K ANDES,T HARRIS,R JONES,W CAREY)	◆ AFTER 7 (C) (D) BEACON 10006/FOX
				★★★ GREATEST GAINER/SALES ★★★	
51	69	—	2	TOOTSEE ROLL 95 SOUTH (DA S.W.A.T. TEAM)	◆ 69 BDYZ (C) (M) (T) (X) DOWN LOW 6911/RIP IT
52	53	55	8	I WISH J DOUGLAS (GABRIELLE,J DOUGLASS)	GABRIELLE (C) (T) GO!DISCS/LONDON 857 520/PLG
53	52	48	12	SATISFY YOU B LOREN (B LOREN)	◆ DAMION "CRAZY LEGS" HALL WITH CHANTE MOORE (C) (M) (T) SILAS 54572/MCA
54	66	84	3	LET ME LOVE YOU B A MORGAN (B A MORGAN)	◆ LALAH HATHAWAY (C) (T) VIRGIN 38430
55	72	73	5	IT'S YOU THAT I NEED M J POWELL (M STOKES,V LANIER)	GUESSS (C) WARNER BROS. 18223
56	48	38	18	DREAM ON OREAMER BRAND NEW HEAVIES (D AUSTIN,N DAVENPORT)	◆ THE BRAND NEW HEAVIES (C) (M) (T) (X) DELICIOUS VINYL 98321/EASTWEST
57	59	66	8	100% PURE LOVE THE BASEMENT BOYS (C.WATERS,T DOUGLAS,T DAVIS,J STEINHOUR)	◆ CRYSTAL WATERS (C) (M) (T) (X) MERCURY 858 485
58	58	58	11	I GOT CHA OPIN DJ EVIL DEE,MR. WALT (K BLAKE,W DEWGARDE,E DEWGARDE)	◆ BLACK MOON (C) (T) WRECK 20083/NERVOUS
59	71	90	5	WHERE MY HOMIEZ? LG EXPERIENCE,LO RIDER (LG,ILL,A SKRATCH,TONY P.)	◆ ILL AL SKRATCH (C) (M) (T) MERCURY 856 462
60	64	67	6	I'LL REMEMBER YOU E WOLFF,V BENFORD (E WOLFF,S PIERSA)	◆ ATLANTIC STARR (C) (D) ARISTA 1-2678
61	46	42	13	WHAT GOES UP F BEVERLY (F BEVERLY,A BEVERLY)	◆ MAZE FEATURING FRANKIE BEVERLY (C) WARNER BROS. 18232
62	67	78	3	INNER CITY BLUES R ISLEY,A WINBUSH (M GAYE,J NYX)	◆ ANGELA WINBUSH (C) (D) ELEKTRA 61591
63	57	53	16	BORN TO ROLL ASE DNE (D CLEAR,A A BROWN,E MCINTOSH,T J KELSIE)	◆ MASTA ACE INCORPORATEO (C) (M) (T) DELICIOUS VINYL 98315/EASTWEST
64	55	50	20	YOU KNOW HOW WE OO IT Q D III (ICE CUBE,Q D III)	◆ ICE CUBE (C) (T) PRIORITY 53847
65	61	56	18	C.R.E.A.M. (CASH RULES EVERYTHING AROUND ME) PRINCE RAKEEM (WU TANG CLAN)	◆ WU-TANG CLAN (C) (M) (T) (X) LOUD 62829/RCA
66	70	70	6	I'M SO PROUD R ISLEY,A WINBUSH-ISLEY (C MAYFIELD)	THE ISLEY BRDTHERS (C) WARNER BROS. 18146
67	75	75	3	CAPTAIN SAVE A HOE STUDIO TON,E 40 (E STEVENS)	◆ E-40 (C) (T) SICK WID' IT 42230/JIVE
68	60	54	15	ALL OR NOTHING JOE (K MILLER,JOE,D T GERRELL)	◆ JOE (C) (T) MERCURY 858 211
69	62	59	20	NEVER FORGET YOU/WITHOUT YOU ● BABYFACE,M CAREY,D SIMMONS (M CAREY,BABYFACE,W P HAM,T EVANS)	◆ MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 77358
70	63	60	11	TAKE IT EASY A.JACKSON,DOMINO FLEX,VOE,POP (A JACKSON,L SINCLAIR)	◆ DEBELAH (C) (T) ATLANTIC 87277
71	74	61	6	BUCKTOWN EVIL DEE,MR. WALT (E DEWGARDE,D YATES,T WILLIAMS)	◆ SMIF-N-WESSUN (M) (T) WRECK 20069*/NERVOUS
72	80	87	3	PEOPLE MAKE THE WORLD GO ROUND (FROM "CROOKLYN") N M WALDEN (T BELL,L.CREED)	◆ MARC DORSEY (C) 40 ACRES AND A MULE 54812/MCA
73	83	97	3	INFATUATION J FOXX (J FOXX)	◆ JAMIE FOXX (C) FOX 62886
74	56	45	16	YOU DON'T WANNA MISS W WELLMAN (W WELLMAN,S PAYNE)	◆ FOR REAL (C) (T) A&M 0537/PERSPECTIVE
75	68	64	18	YOU DON'T LOVE ME (NO, NO, NO) STEELY CLEVIE (D PENN)	◆ DAWN PENN (C) (T) (X) BIG BEAT 98311/ATLANTIC
76	84	—	2	PEACE SIGN J GOLDSTEIN,L JORDAN,H SCOTT (H SCOTT,N BROWN,M MYRICK)	◆ WAR (C) (M) AVENUE 74441
77	73	63	16	IT AIN'T HARD TO TELL LARGE PROFESSOR (W P MITCHELL,N JONES)	◆ NAS (C) (M) (T) COLUMBIA 77385
78	81	81	5	HERE IT IS, BAM! S ROLL'N DC THE BRAIN SUPREME (S ROLL'N DC THE BRAIN SUPREME)	TAG TEAM (C) (D) (T) LIFE 79520/BELLMARK
79	79	72	13	PLAY MY FUNK (FROM "SUGAR HILL") D WIGGINS (D WIGGINS,E WILLIAMS)	◆ SIMPLE E (C) (T) (X) BEACON 10004/FOX
80	94	—	2	LOVE WON'T LET ME WAIT A FISCHER (B ELLI,V BARRETT)	NANCY WILSON (C) COLUMBIA 77542
81	77	74	18	RIBBON IN THE SKY N HODGE (S MORRIS)	◆ INTRD (C) (T) ATLANTIC 87269
				★★★ HOT SHOT DEBUT ★★★	
82	NEW ▶		1	BIGGEST PART OF ME TAKE 6 (D PACK,A CHEA,C V MCKNIGHT)	◆ TAKE 6 (C) REPRISE 18122
83	76	69	15	SOMETHIN' TO RIDE TO (FONKY EXPEDITION) PARIS (PARIS)	◆ CDNSCIDUS DAUGHTERS (C) (T) SCARFACE 53851/PRIORITY
84	NEW ▶		1	OH MY GOD A TRIBE CALLED QUEST (J DAVID,A MUHAMMAS,M TAYLOR)	◆ A TRIBE CALLED QUEST (C) (T) (X) JIVE 42212
85	78	68	15	ELECTRIC RELAXATION (RELAX YOURSELF GIRL) A TRIBE CALLED QUEST (J DAVIS,A MUHAMMAD,M TAYLOR)	◆ A TRIBE CALLED QUEST (C) (T) (X) JIVE 42179
86	90	93	15	FREAKS/I-IGHT (ALRIGHT) DOUG E. FRESH/GET FRESH CREW (DAVIS,SCROGGINS,UNIQUE)	◆ DOUG E. FRESH (M) (T) (X) GEE STREET 440 583*/ISLAND
87	NEW ▶		1	I WANNA BE YOURS B BURRELL (T DAVIS,B BURRELL)	◆ TRELLANI (C) (T) LUKE 480
88	87	94	3	CODE OF THE STREETS DJ PREMIER,THE GURU (K ELAM,C MARTIN)	◆ GANG STARR (C) (T) (X) CHRYSALIS 58148/ERG
89	85	95	6	WARRIOR'S DRUM RNS (KING JUST)	◆ KING JUST (C) (T) BLACK FIST 27491/SELECT STREET
90	96	98	3	I'M ALWAYS THINKING ABOUT YOU L HUFF,T PENDERGRASS (L HUFF,S HUFF)	TEDDY PENDERGRASS (C) ELEKTRA 64551
91	91	88	4	YOU GO GIRL L.CAMPBELL (L CAMPBELL,C WONG WON,L DOBSON)	◆ THE NEW 2 LIVE CREW (C) (M) (T) LUKE 175
92	NEW ▶		1	THE WORLD IS YOURS P ROCK (P PHILLIPS,N JONES)	◆ NAS (C) (T) COLUMBIA 77514
93	97	—	2	NAPPY HEADS MEAT PUPPETS (N JEAN,S MICHEL,L HILL,S SCOTT)	◆ FUGEES (TRANZLATOR CREW) (M) (T) RUFFHOUSE 77431*/COLUMBIA
94	NEW ▶		1	COME HOME II U M WILCHER (M WILCHER,S BEYERS)	FREDDIE JACKSON (C) RCA 62856
95	NEW ▶		1	WHOSE IS IT? M RILEY (M RILEY)	◆ MELVIN RILEY (C) MCA 54849
96	88	86	10	COMPUTER LOVE R TROUTMAN (R TROUTMAN,L TROUTMAN,S MURDOCK)	ZAPP & ROGER FEAT. SHIRLEY MURDOCK & CHARLIE WILSON (C) (D) REPRISE 18251
97	89	77	5	D. ORIGINAL DJ PREMIER (K J DAVIS,C MARTIN)	◆ JERU THE DAMAJA (C) (T) PAYDAY 7022/FFRR
98	92	80	8	BACK IN THE OAY C WOLFE (L EDWARDS,J PHILLIPS,C WOLFE)	◆ ILLEGAL (C) (D) (M) (T) ROWDY 3-5003/ARISTA
99	98	—	2	THAT'S THE WAY LOVE GOES N BROWN (J JACKSON,J HARRIS,T LEWIS)	◆ NORMAN BRDWN (C) MOJAZZ 2241/MOTOWN
100	86	83	8	THE CLOSER I GET TO YOU DEN-DEN,HONEY OF AN O,MEL'BLU (J.MTUME,R LUCAS)	◆ FOR LOVERS ONLY (C) MOTOWN 2237

◯ Records with the greatest airplay and sales gains this week. ◆ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1994, Billboard/BPI Communications

TERRI ROSSI'S RHYTHM SECTION™

PHAT LIKE THAT: Two singles made huge leaps into the Hot R&B Singles chart's top 15. "Funkdafied" by **Da Brat** (So So Def) jumps up 10 places, 24-14, after earning the Greatest Gainer/Sales honors for the past two weeks. This week, single sales increase 21% and the song moves 5-4 on the sales-only chart. Radio continues to grow, and it ranks No. 9 at KIPR Little Rock and No. 11 at KKDA-FM Dallas and WZAK Cleveland. Airplay points increased 49%, moving it 70-50 on the airplay-only chart. "I Swear," by **All-4-One** (Atlantic), moves 23-13, making its largest gains in sales points. "I Swear" moves up two places from No. 6 on the sales-only chart, increasing nearly 40%. It ranks top 10 at four stations: WCKU Lexington, Ky., WJHM Orlando, WJBT Jacksonville, Fla., and WNOO Chattanooga, Tenn.

CLOSER TO THE TOP: The records in the top 10 of the singles chart benefited most from large increases in airplay points. "Sending My Love" by **Zhane** (Illtown) increases 25%, lifting it 11-7. It ranks top five at 12 stations and No. 1 at four others: WBLS New York, KJLH Los Angeles, WWWZ Charleston, S.C., and WQOK Raleigh, N.C. It moves to No. 6 in airplay-only rank. "Willing To Forgive" by **Aretha Franklin** (Arista) shines bright on the singles chart, rising to No. 6. On the radio-only chart, it increases 20%, giving her a top 10 national radio record. It ranks No. 1 at five, including KACE Los Angeles, KSJL San Antonio, and WWIN Baltimore. "I Miss You" by **Aaron Hall** (Silas) earns the former **Guy** vocalist a top five single, rising 6-4. Radio continues to build along with strong video play. It increases 14% in airplay points and lands at No. 4 on the airplay-only chart. "Miss You" gets top-ranked airplay at 14 stations, including KKDA-FM and KJMZ, both in Dallas, WJBT Jacksonville, Fla., and WXYV Baltimore.

GREATEST GAINER/SALES: This week's sales gainer is "Tootsee Roll" by **69 Boyz** (Down Low), fueling the single 69-51. Sales grew 59%, and it ranks No. 20 on the Hot R&B Singles Sales chart. The album, "Ninety-Nine Quad," debuts on the Top R&B Albums chart at No. 34.

ANY TIME YOU WANT: "When Can I See You" by **Babyface** (Epic) earns the Greatest Gainer/Airplay award. It moves up the overall chart 51-38, mainly from a 38% increase in airplay points. It ranks top five at WYLD-FM New Orleans. It has top 10 exposure at WBLX-FM Mobile (No. 8), WZAK (No. 7), and WFXC Raleigh, N.C. (No. 10).

IT'S THAT OLD BOOTY SEASON: There are a number of booty records vying for the public's attention. Three are bubbling under the singles chart: "Late Night Creep (Booty Call)" by **M.C. Breed** (Wrap); "Da Booty Call" by **Da Ko Boyz** (Maverick); and "Butt Booty Naked" by **AMG** (Select Street). The biggest booty record this week is "Booty Call" by **Blackstreet** (Interscope). It slides up the overall singles chart 49-37, as radio increases 11%. It ranks top five at WIZF Cincinnati and KVSP Oklahoma City.

"SOMEWHERE" by **Shanice** (Motown) drives up the singles chart 44-31 with a 21% increase in radio points. This week, it is top 10 at WZFX Fayetteville, N.C., and it is top 15 at five others, including WENN Birmingham, Ala., WWDM Columbia, S.C., and KMJM St. Louis.

BUBBLING UNDER™ HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	23	2	**FUNKY Y-2-C** THE PUPPIES (JOEY BOY/CHAOS/COLUMBIA)
2	14	2	**SEE ME** DRAMA (PERSPECTIVE)
3	1	3	**LUV 4 DEM GANGSTA'Z** EAZY-E (MCA)
4	7	6	**PROPS OVER HERE** THE BEATNUTS (VIOLATOR/RELATIVITY)
5	5	13	**PUMP** VOLUME 10 (RCA)
6	6	5	**U GO GIRL** TAG TEAM (LIFE/BELLMARK)
7	4	6	**FLOW ON** LORDS OF THE UNDERGROUND (PENDULUM)
8	16	2	**WHAT U DO 2 ME** NIKKI KIXX (STREET LIFE/SCOTTI BROS.)
9	9	8	**GIVE IT TO YA** CHANTAY SAVAGE (I.D./RCA)
10	19	2	**LATE NITE CREEP (BOOTY CALL)** MC BREED (WRAP/CHIBAN)
11	—	1	**DA BOOTY CALL** DA KO BOYZ (MAVERICK/SIRE/WB)
12	15	9	**BACK IN THE DAY** DRED SCOTT (TUFF BREAK/A&M)
13	—	1	**THE MOON** ERIC ROBERSON (WARNER BROS.)
14	—	1	**BUTT BOOTY NAKED** AMG (SELECT STREET)
15	17	3	**VISIONS OF NEFERTITI** NEFERTITI (MERCURY)
16	11	5	**SLOW** SMOOTHE SYLK (MCA)
17	18	7	**COME WITH ME** RONNY JORDAN (4TH & B'WAY)
18	20	3	**I'M KURIOUS** KURIOUS (COLUMBIA)
19	—	7	**CLOSE THE DOOR** DONALD HARRISON (CTI)
20	24	3	**NOBODY RIDES FOR FREE** BIGGY SMALLZ (LIFE/BELLMARK)
21	10	12	**I WANT TO THANK YOU** ROBIN S. (BIG BEAT/ATLANTIC)
22	21	3	**PARLAYIN'** ANT BANKS (JIVE)
23	12	5	**INNER CITY BLUES** GARY (C-FOUR/PAR)
24	25	2	**JUST A STEP FROM HEAVEN** ETERNAL (EMI/ERG)
25	22	2	**LET ME C-YA WORK IT** SPLACK PACK (PANDISC)

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.

"FUNKDAFIED"
IT'S A FUNKIN' SMASH!

THE FIRST TANTRUM FROM
DA BRAT
THE NEWEST MEMBER OF THE SO SO DEF POSSE. CHECK FOR HER UPCOMING "FUNKDAFIED" ALBUM TUESDAY, JUNE 28

100,000 REORDERS IN LAST 5 DAYS!

SUPER CLUB 146-41
ABBEY ROAD #1 SINGLE
SOUTHWEST WHOLESALE 10-2
BLOCKBUSTER 5-5
MUSICLAND 20-15
TRANS WORLD 24-15
NATIONAL RECORD MART 25-20

THE BOX TOP 10 MOST REQUESTED 8 STRAIGHT WEEKS

PRODUCED BY JERMAINE DUPRI AND MANUEL SEAL.
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CHAOS
SO SO DEF

Hot R&B Airplay™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 75 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (LABEL/DISTRIBUTING LABEL)
			★★ NO. 1 ★★
1	2	9	**BACK & FORTH** AALIYAH (BLACKGROUND/JIVE) 1 wk at No. 1
2	4	5	**ANY TIME, ANY PLACE** JANET JACKSON (VIRGIN)
3	1	27	**YOUR BODY'S CALLIN'** R. KELLY (JIVE)
4	7	7	**I MISS YOU** AARON HALL (SILAS/MCA)
5	3	19	**YOU MEAN THE WORLD TO ME** TONI BRAXTON (LAFACE/ARISTA)
6	8	6	**SENDING MY LOVE** ZHANE (ILLTOWN/MOTOWN)
7	5	13	**ANYTHING** SWV (RCA)
8	6	18	**I'M READY** TEVIN CAMPBELL (QWEST/WARNER BROS.)
9	12	22	**ALWAYS IN MY HEART** TEVIN CAMPBELL (QWEST/WARNER BROS.)
10	15	9	**WILLING TO FORGIVE** ARETHA FRANKLIN (ARISTA)
11	16	8	**I'M NOT OVER YOU** CE CE PENISTON (A&M/PERSPECTIVE)
12	20	5	**THE RIGHT KINDA LOVER** PATTI LABELLE (MCA)
13	10	27	**BUMP N' GRIND** R. KELLY (JIVE)
14	13	19	**BELIEVE IN LOVE** TEDDY PENDERGRASS (ELEKTRA)
15	9	13	**PART TIME LOVER** H-TOWN (DEATH ROW/INTERSCOPE)
16	11	14	**GOT ME WAITING** HEAVY D. & THE BOYZ (UPTOWN/MCA)
17	17	12	**I BELIEVE** SOUNDS OF BLACKNESS (PERSPECTIVE)
18	21	7	**EASE MY MIND** ARRESTED DEVELOPMENT (CHRYSALIS/ERG)
19	14	20	**FEENIN'** JODECI (UPTOWN/MCA)
20	22	11	**LOVE ON MY MIND** XSCAPE (SO SO DEF/COLUMBIA)
21	19	11	**OLD TIMES' SAKE** SWEET SABLE (STREET LIFE/SCOTTI BROS.)
22	35	4	**AND ON AND ON** JANET JACKSON (VIRGIN)
23	18	18	**TREAT U RITE** ANGELA WINBUSH (ELEKTRA)
24	27	12	**WORKER MAN** PATRA (EPIC)
25	24	16	**THE MOST BEAUTIFUL GIRL . . .** ♃ (NPG/BELLMARK)
26	28	9	**CAN'T GET ENOUGH** EL DEBARGE (REPRISE)
27	32	6	**90'S GIRL** BLACKGIRL (KAPER/RCA)
28	25	29	**U SEND ME SWINGIN'** MINT CONDITION (PERSPECTIVE)
29	31	7	**DOGGY DOGG WORLD** SNOOP DOGGY DOGG (DEATH ROW)
30	36	8	**WHAT ABOUT US** JODECI (UPTOWN/MCA)
31	38	3	**SOMEWHERE** SHANICE (MOTOWN)
32	33	18	**HOW MANY WAYS** TONI BRAXTON (LAFACE/ARISTA)
33	37	5	**BOOTI CALL** BLACKSTREET (INTERSCOPE)
34	30	10	**REGULATE** WARREN G. & NATE DOGG (DEATH ROW)
35	26	17	**IT SEEMS LIKE YOU'RE READY** R. KELLY (JIVE)
36	29	14	**HOW DO YOU LIKE IT?** KEITH SWEAT (ELEKTRA)
37	49	2	**WHEN CAN I SEE YOU** BABYFACE (EPIC)
38	34	19	**AND OUR FEELINGS** BABYFACE (EPIC)
39	39	7	**SOMEONE TO LOVE** MINT CONDITION (PERSPECTIVE)
40	23	20	**MY LOVE** MARY J. BLIGE (UPTOWN/MCA)
41	47	6	**I SWEAR** ALL-4-ONE (BLITZZ/ATLANTIC)
42	50	4	**BLACK HAND SIDE** QUEEN LATIFAH (MOTOWN)
43	46	17	**COMIN' ON STRONG** SUDDEN CHANGE (EASTWEST)
44	44	8	**OUTSIDE YOUR DOOR** MESHELL NDEGEOCELLO (MAVERICK/SIRE)
45	42	14	**ROUND AND ROUND** GLENN JONES (ATLANTIC)
46	41	11	**SWEET POTATOE PIE** DOMINO (OUTBURST/RAL/CHAOS)
47	40	18	**DREAM ON DREAMER** BRAND NEW HEAVIES (DELICIOUS VINYL)
48	71	2	**NUTTIN' BUT LOVE** HEAVY D. & THE BOYZ (UPTOWN/MCA)
49	45	8	**LEAVIN'** TONY! TONI! TONE! (MERCURY)
50	70	2	**FUNKDAFIED** DA BRAT (SO SO DEF/CHAOS/COLUMBIA)
51	63	2	**WHERE MY HOMIEZ? . . .** ILL AL SKRATCH (MERCURY)
52	57	3	**FANTASTIC VOYAGE** COOLIO (TOMMY BOY)
53	67	2	**LET ME LOVE YOU** LALAH HATHAWAY (VIRGIN)
54	43	19	**GONNA LOVE YOU RIGHT** AFTER 7 (BEACON/FOX)
55	52	4	**ANYTIME YOU NEED A FRIEND** MARIAH CAREY (COLUMBIA)
56	62	3	**CROOKLYN** THE CROOKLYN DODGERS (40 ACRES/MCA)
57	51	3	**THE PLACE WHERE YOU BELONG** SHAI (MCA)
58	53	35	**SEVEN WHOLE DAYS** TONI BRAXTON (LAFACE/ARISTA)
59	—	4	**IT'S YOU THAT I NEED** GUESS (WARNER BROS.)
60	—	1	**SLOW WINE** TONY! TONI! TONE! (WING/MERCURY)
61	54	4	**BACK IN THE DAY** AHMAD (GIANT/REPRISE)
62	48	12	**WHAT GOES UP** MAZE FEATURING FRANKIE BEVERLY (WB)
63	56	8	**MY HEART BELONGS TO U** JODECI (UPTOWN/MCA)
64	59	14	**LOOK INTO YOUR HEART** WHITNEY HOUSTON (WARNER BROS.)
65	61	3	**INNER CITY BLUES** ANGELA WINBUSH (ELEKTRA)
66	66	4	**SATISFY YOU** DAMION "CRAZY LEGS" HALL (SILAS/MCA)
67	64	11	**PLAYER'S BALL** OUTKAST (LAFACE/ARISTA)
68	58	12	**ALL OR NOTHING** JOE (MERCURY)
69	69	10	**TAKE IT EASY** DEBELAH (ATLANTIC)
70	68	2	**BIGGEST PART OF ME** TAKE 6 (REPRISE)
71	65	7	**I WISH** GABRIELLE (GO!DISCS/LONDON/PLG)
72	75	3	**NOTHING HAS EVER FELT . . .** RACHELLE FERRELL (MANHATTAN/CAPITOL)
73	—	16	**SAOIE** R. KELLY (JIVE)
74	60	12	**PUMPS AND A BUMP** HAMMER (GIANT/REPRISE)
75	72	19	**NEVER FORGET YOU** MARIAH CAREY (COLUMBIA)

◯ Tracks moving up the chart with airplay gains. © 1994 Billboard/BPI Communications.

HOT R&B RECURRENT AIRPLAY

1	2	3	**STAY** ETERNAL (EMI/ERG)
2	1	3	**GROOVE THANG** ZHANE (ILLTOWN/MOTOWN)
3	3	7	**CAN WE TALK** TEVIN CAMPBELL (QWEST/WARNER BROS.)
4	4	7	**NEVER KEEPING SECRETS** BABYFACE (EPIC)
5	12	14	**RIGHT HERE (HUMAN NATURE)** SWV (RCA)
6	8	8	**YOU DON'T HAVE TO WORRY** MARY J. BLIGE (UPTOWN/MCA)
7	19	16	**JUST KICKIN' IT** XSCAPE (SO SO DEF/COLUMBIA)
8	11	16	**HEY MR. D.J.** ZHANE (FLAVOR UNIT/EPIC)
9	14	14	**ANNIVERSARY** TONY! TONI! TONE! (WING/MERCURY)
10	5	3	**(LAY YOUR HEAD ON MY) PILLOW** TONY! TONI! TONE! (WING/MERCURY)
11	7	33	**THAT'S THE WAY LOVE GOES** JANET JACKSON (VIRGIN)
12	10	6	**CRY FOR YOU** JODECI (UPTOWN/MCA)
13	16	4	**WHATTA MAN** SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)
14	6	3	**RIBBON IN THE SKY** INTRO (ATLANTIC)
15	—	1	**BECAUSE OF LOVE** JANET JACKSON (VIRGIN)
16	9	6	**UNDERSTANDING** XSCAPE (SO SO DEF/COLUMBIA)
17	24	21	**ANOTHER SAD LOVE SONG** TONI BRAXTON (LAFACE/ARISTA)
18	17	14	**SHOOP** SALT-N-PEPA (NEXT PLATEAU/LONDON)
19	21	12	**BREATHE AGAIN** TONI BRAXTON (LAFACE/ARISTA)
20	13	43	**I'M SO INTO YOU** SWV (RCA)
21	18	11	**FETCHA'LL NEVER FIND** CHANTAY SAVAGE (I.D./RCA)
22	15	3	**I'M IN THE MOOD** CE CE PENISTON (A&M/PERSPECTIVE)
23	—	1	**GIN AND JUICE** SNOOP DOGGY DOGG (DEATH ROW)
24	—	12	**COME INSIDE** INTRO (ATLANTIC)
25	23	18	**DREAMLOVER** MARIAH CAREY (COLUMBIA)

Recurrents are titles which have appeared on the Hot R&B Singles chart for 20 weeks and have dropped below the top 50.

R&B SINGLES A-Z

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

57 **100% PURE LOVE** (Basement Boys, ASCAP/C-Water, ASCAP/Polygram Int'l, ASCAP) NL
27 **90'S GIRL** (Louis St., BMI/Scrap Pyle, BMI/Truteazin' Type Nite, ASCAP/Donni, ASCAP/Zomba, ASCAP/Mr Peanut Butter, ASCAP/Smokin' Sound, ASCAP) CPP
66 **ALL OR NOTHING** (Zomba, ASCAP/Black Hand, ASCAP/D.T. Gernell, ASCAP) CPP
45 **AND OUR FEELINGS** (Sony Songs, BMI/Ecaf, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM
6 **ANYTHING (FROM ABOVE THE RIM)** (Warner-Tamerlane, BMI/Interscope Pearl, BMI/Bam Jams, BMI) WBM
1 **ANY TIME, ANY PLACE/AND ON AND ON** (Black Ice, BMI/Flyte Tyme, ASCAP) WBM
42 **ANYTIME YOU NEED A FRIEND** (Sony Songs, BMI/Rye Songs, BMI/WB, ASCAP/Wallyworld, ASCAP) HL/WBM
2 **BACK & FORTH** (Zomba, BMI/R. Kelly, BMI) CPP
96 **BACK IN THE OAY** (Rowdy Boy, ASCAP/Beane Tribe, ASCAP/Nuthouse, ASCAP)
40 **BACK IN THE DAY** (Interscope, ASCAP/Ahmad, ASCAP/WB, ASCAP/Kendal, ASCAP) WBM
21 **BELIEVE IN LOVE** (Tad-On, BMI/Beck, BMI/K-Rob, BMI/Calloco, BMI/EMI, BMI/Sony, BMI/Screen Gems-EMI, BMI) WBM
82 **BIGGEST PART OF ME** (Windswept Pacific, ASCAP/Longitude, BMI)
48 **BLACK HAND SIDE** (Queen Latifah, ASCAP/S.I.D., ASCAP)
37 **BOOTI CALL** (Donni, ASCAP/Zomba, ASCAP/Erick Sermon, ASCAP/MCA, ASCAP/Tadej, ASCAP/Color It Funky, ASCAP/Saja, BMI/Troutman, BMI)
63 **BORN TO ROLL** (DAMASTA, ASCAP/Varry White, ASCAP)
71 **BUCKTOWN** (Stolen Souls, ASCAP/Bucktown, ASCAP/Bootcamp, ASCAP/Misam, ASCAP)
20 **BUMP N' GRIND** (Zomba, BMI/R. Kelly, BMI) CPP
26 **CAN'T GET ENOUGH** (Ecaf, BMI/Sony Songs, BMI/Browntown Sound, BMI/Yab Yum, BMI/Sony, BMI)
67 **CAPTAIN SAVE A HOE** (Zomba, BMI/E-Forty, BMI)
100 **THE CLOSER I GET TO YOU** (Ensign, BMI/Scarab, BMI)
66 **CODE OF THE STREETS** (Gifted Pearl, ASCAP/Ill Kid, ASCAP/EMI April, ASCAP)
94 **COME HOME II U** (Wilcher, ASCAP/Meena, BMI)
36 **COMIN' ON STRONG** (Rhythm Jazz, BMI/Sudden Change, BMI/Nineteen Eighty, BMI/Mizma, BMI/Music Corp. Of America, BMI)
98 **COMPUTER LOVE** (Troutman, BMI/Saja, BMI)
65 **C.R.E.A.M. (CASH RULES EVERYTHING AROUND ME)** (BMG, BMI/Wu-Tang, BMI) NL
32 **CROOKLYN (FROM CROOKLYN)** (Special Ed, BMI/Misam, ASCAP/Target Practice, ASCAP/Varry White, ASCAP/DAMASTA, ASCAP/Zomba, ASCAP/Jazz Merchant, ASCAP) CPP
97 **Q ORIGINAL** (EMI April, ASCAP/Gifted Pearl, ASCAP)
56 **DREAM ON DREAMER** (My Dog Luna, ASCAP/D.A.R.P., ASCAP/EMI April, ASCAP) WBM/HL
19 **EASE MY MIND** (EMI Blackwood, BMI/Arrested Development, BMI) NL
65 **ELECTRIC RELAXATION (RELAX YOURSELF GIRL)** (Zomba, ASCAP/Jazz Merchant, ASCAP) CPP
34 **FANTASTIC VOYAGE** (T-Boy, ASCAP/Boo Daddy, ASCAP/Portrait/Solar, ASCAP/Circle L, ASCAP)
25 **FEENIN'** (EMI April, BMI/DeSwing Mob, ASCAP) WBM/HL
86 **FREAKS/I-IGHT (ALRIGHT)** (Entertaining, ASCAP/Enterprising Scroggins Girls, BMI)
14 **FUNKDAFIED** (So So Def, ASCAP/EMI April, ASCAP/Air Control, ASCAP)
50 **GONNA LOVE YOU RIGHT (FROM SUGAR HILL)** (Keiranda, ASCAP/Chapters Of You, BMI/Sir Ricky, ASCAP/BMG, ASCAP/Maestro, ASCAP/Daily Double, ASCAP/Polygram Int'l, ASCAP) NL
12 **GOT ME WAITING** (E-Z-Quz-It, ASCAP/Pete Rock, ASCAP/EMI, ASCAP/EMI April, ASCAP/Uncle Ronnie's, ASCAP) WBM/HL
78 **HERE IT IS, BAM!** (Alvert, BMI)
29 **HOW DO YOU LIKE IT?** (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Scottsville, BMI/EMI Blackwood, BMI) WBM/HL
18 **I BELIEVE** (Flyte Tyme, ASCAP/Bridgeport, BMI) WBM
58 **I GOT CHA OPIN** (Stolen Souls, ASCAP/Shades Of Brooklyn, ASCAP/Target Practice, ASCAP/Misam, ASCAP)
60 **I'LL REMEMBER YOU** (Elliot Wolff, ASCAP/EMI Virgin, ASCAP/Stacy Piersa, BMI/Chrysalis, BMI) CPP
90 **I'M ALWAYS THINKING ABOUT YOU** (Gamble-Huff, ASCAP)
4 **I MISS YOU** (MCA, ASCAP/Jamron, ASCAP/Sweetness, BMI) HL
16 **I'M NOT OVER YOU** (Last Song, ASCAP/Third Coast, ASCAP)
10 **I'M READY** (Ecaf, BMI/Sony, BMI) HL
88 **I'M SO PROUD** (Warner-Tamerlane, BMI) WBM
73 **INFATUATION** (Foxchole, BMI)
62 **INNER CITY BLUES** (Jobete, ASCAP)
13 **I SWEAR** (Morgan Actiwa, ASCAP/Rick Hall, ASCAP) WBM/CLM
77 **IT AIN'T HARD TO TELL** (Large Professor, ASCAP/EMI April, ASCAP/Ill Will, ASCAP/Skematics, ASCAP/Zomba, ASCAP) HL
55 **IT'S YOU THAT I NEED** (Desert Rain, ASCAP/Willow Girl, BMI)
87 **I WANNA BE YOURS** (Pac Jam, BMI)
52 **I WISH** (Perfect, BMI/SPZ, BMI/Rondor, PRS/Irving, BMI) CPP
46 **LEAVIN'** (Polygram Int'l, ASCAP/Tony Toni Tone, ASCAP/Dango, ASCAP) HL
54 **LET ME LOVE YOU** (Bam Jams, BMI)
22 **LOVE ON MY MIND** (So So Def, ASCAP/EMI April, ASCAP/Full Keel, ASCAP/Air Control, ASCAP) HL/WBM
80 **LOVE WON'T LET ME WAIT** (Warner-Tamerlane, BMI/WIMDT, ASCAP)
17 **THE MOST BEAUTIFUL GIRL IN THE WORLD** (Controversy, ASCAP/WB, ASCAP) WBM
49 **MY LOVE** (Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP/MCA, ASCAP)
83 **NAPPY HEADS** (Tate Sen Ko, ASCAP/Obverse Creation, ASCAP/Sony, ASCAP/EMI Blackwood, BMI)
89 **NEVER FORGET YOU/WITHOUT YOU** (Sony, BMI/Rye Songs, BMI/Ecaf, BMI) WBM
84 **OH MY GOD** (Zomba, ASCAP/Jazz Merchant, ASCAP)
24 **OLD TIMES' SAKE (FROM ABOVE THE RIM)** (Nikke Duz It, ASCAP/MCA, ASCAP/Tabracadabra, ASCAP) HL
44 **OUTSIDE YOUR DOOR** (Warner-Tamerlane, BMI/Revolutionary Jazz Giant, BMI/Nomad-Noman, BMI) WBM
11 **PART TIME LOVER/I'M STILL IN LOVE WITH YOU** (Irving, BMI/Al Green, BMI/Swing Mob, BMI/EMI, ASCAP/EMI April, ASCAP/DeSwing Mob, ASCAP) HL/WBM/CPP
76 **PEACE SIGN** (TMC, ASCAP/Far Out, ASCAP/Polygram Int'l, ASCAP)
72 **PEOPLE MAKE THE WORLD GO ROUND (FROM CROOKLYN)** (Warner-Tamerlane, BMI)
47 **THE PLACE WHERE YOU BELONG (FROM BEVERLY HILLS COP III)** (Music Corp. Of America, BMI/Gasoline Alley, BMI/Vandy, ASCAP/MCA, ASCAP/Petral Lana, ASCAP/G Spot, BMI/Yppahc, ASCAP/Sony, ASCAP)
41 **PLAYER'S BALL** (Organized Noize, BMI/Chrysalis, ASCAP/Outkast, ASCAP) CPP
79 **PLAY MY FUNK (FROM SUGAR HILL)** (Tony Toni Tone, ASCAP/Polygram Int'l, ASCAP/TCF, ASCAP) WBM/HL
33 **PUMPS AND A BUMP** (Bust-It, BMI/Rap And More, BMI/Bridgeport, BMI/Southfield, ASCAP/Micon, ASCAP)
9 **REGULATE (FROM ABOVE THE RIM)** (Suge, ASCAP/Warren G., ASCAP)
61 **RIBBON IN THE SKY** (Black Bull, ASCAP/Jobete, ASCAP) CPP
15 **THE RIGHT KINDA LOVER** (Flyte Tyme, ASCAP/New Perspective, ASCAP)
43 **ROUND AND ROUND** (Lu Ella, ASCAP/EMI April, ASCAP/Heat Ray's, ASCAP/WB, ASCAP)
53 **SATISFY YOU** (Sorcerors Labyrinth, BMI/ATV, BMI)
7 **SENDING MY LOVE** (9th Town, ASCAP/Naughty, ASCAP) WBM
35 **SOMEONE TO LOVE** (New Perspective, ASCAP)
83 **SOMETHIN' TO RIDE TO (FONKY EXPEDITION)** (Scarface, ASCAP)
31 **SOMEWHERE** (EMI April, ASCAP/Shanice 4 U, ASCAP/KG Blunt, ASCAP/Babydon, ASCAP/Sony, ASCAP/Zomba, ASCAP/Isaya He's Funky, ASCAP/Pencrysha, ASCAP)
28 **SWEET POTATOE PIE** (Ghetto Jam, ASCAP/Chrysalis, ASCAP/All Int, ASCAP/Cats On The Prowl, ASCAP/Vent Noir, ASCAP/Famous, ASCAP) CPP/HL
70 **TAKE IT EASY** (All Pro, BMI/Flex, ASCAP)
99 **THAT'S THE WAY LOVE GOES** (Black Ice, BMI/Flyte Tyme, ASCAP)
51 **TOOTSEE ROLL** (Downlow Quad, BMI)
30 **TREAT U RITE** (Big Giant, BMI/Count Chuckula, BMI/Warner-Tamerlane, BMI)
39 **U SEND ME SWINGIN'** (New Perspective, ASCAP)
89 **WARRIOR'S DRUM** (Two Six Horror, BMI)
61 **WHAT GOES UP** (Amazement, BMI)
38 **WHEN CAN I SEE YOU** (Sony, BMI/Ecaf, BMI)
59 **WHERE MY HOMIEZ?** (Brian-Paul, ASCAP/Gabz, ASCAP/11C, ASCAP)
95 **WHOSE IS IT?** (MCA, ASCAP/Deedle Dee, ASCAP)
6 **WILLING TO FORGIVE** (Ecaf, BMI/Sony, BMI/Warner-Tamerlane, BMI/Boobie-Loo, BMI) HL/WBM
23 **WORKER MAN** (Tony Kelly, ASCAP/Zomba, ASCAP/Aunt Hilda, ASCAP) CPP
92 **THE WORLD IS YOURS** (Pete Rock, ASCAP/Ill Will, ASCAP/Skematics, ASCAP)
75 **YOU DON'T LOVE ME (NO, NO, NO)** (Jamrec, BMI)
74 **YOU DON'T WANNA MISS** (Irving, BMI/John-Cole-Man, BMI/Ford-Payne, BMI) CPP
81 **YOU GO GIRL** (Pac Jam, BMI)
64 **YOU KNOW HOW WE DO IT** (Gangsta Boogie, ASCAP/WB, ASCAP/Deep Technology, ASCAP/Full Keel, ASCAP) WBM
5 **YOU MEAN THE WORLD TO ME** (Stiff Shirt, BMI/Warner-Tamerlane, BMI/Ecaf, BMI/Sony Songs, BMI/Boobie-Loo, BMI) HL/WBM
3 **YOUR BODY'S CALLIN'** (Zomba, BMI/R. Kelly, BMI) CPP

Hot R&B Singles Sales™

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.

SoundScan

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (LABEL/DISTRIBUTING LABEL)
			★★ NO. 1 ★★
1	1	8	**BACK & FORTH** AALIYAH (BLACKGROUND/JIVE) 5 wks at No. 1
2	2	3	**ANY TIME, ANY PLACE** JANET JACKSON (VIRGIN)
3	3	4	**YOUR BODY'S CALLIN'** R. KELLY (JIVE)
4	5	3	**FUNKDAFIED** DA BRAT (SO SO DEF/CHAOS)
5	4	7	**REGULATE** WARREN G. & NATE DOGG (DEATH ROW)
6	8	6	**I SWEAR** ALL-4-ONE (BLITZZ/ATLANTIC)
7	6	9	**WILLING TO FORGIVE** ARETHA FRANKLIN (ARISTA)
8	9	8	**I MISS YOU** AARON HALL (SILAS/MCA)
9	7	16	**THE MOST BEAUTIFUL GIRL . . .** ♃ (NPG/BELLMARK)
10	10	12	**YOU MEAN THE WORLD TO ME** TONI BRAXTON (LAFACE/ARISTA)
11	11	13	**GOT ME WAITING** HEAVY D. & THE BOYZ (UPTOWN/MCA)
12	12	13	**SWEET POTATOE PIE** DOMINO (OUTBURST/RAL/CHAOS)
13	14	14	**PUMPS AND A BUMP** HAMMER (GIANT/REPRISE)
14	17	11	**PART TIME LOVER/I'M STILL...** H-TOWN/AL B. SURE! (DEATH ROW)
15	16	9	**ANYTHING** SWV (RCA)
16	18	5	**CROOKLYN** THE CROOKLYN DODGERS (40 ACRES/MCA)
17	25	5	**SENDING MY LOVE** ZHANE (ILLTOWN/MOTOWN)
18	13	18	**BUMP N' GRIND** R. KELLY (JIVE)
19	15	20	**PLAYER'S BALL** OUTKAST (LAFACE/ARISTA)
20	37	3	**TOOTSEE ROLL** 69 BOYZ (RIP IT/ILC)
21	21	6	**BACK IN THE DAY** AHMAD (GIANT/REPRISE)
22	19	11	**WORKER MAN** PATRA (EPIC)
23	20	31	**OUNKIE BUTT** 12 GAUGE (STREET LIFE/SCOTTI BROS.)
24	26	4	**EASE MY MIND** ARRESTED DEVELOPMENT (CHRYSALIS/ERG)
25	24	13	**HOW OO YOU LIKE IT?** KEITH SWEAT (ELEKTRA)
26	28	15	**BELIEVE IN LOVE** TEDDY PENDERGRASS (ELEKTRA)
27	23	16	**COMIN' ON STRONG** SUDDEN CHANGE (EASTWEST)
28	22	15	**I'M READY** TEVIN CAMPBELL (QWEST/WARNER BROS.)
29	27	5	**FANTASTIC VOYAGE** COOLIO (TOMMY BOY)
30	29	4	**THE RIGHT KINDA LOVER** PATTI LABELLE (MCA)
31	40	8	**I'M NOT OVER YOU** CE CE PENISTON (A&M/PERSPECTIVE)
32	32	3	**90'S GIRL** BLACKGIRL (KAPER/RCA)
33	30	16	**BORN TO ROLL** MASTA ACE INC. (DELICIOUS VINYL)
34	33	9	**LOVE ON MY MIND** XSCAPE (SO SO DEF/COLUMBIA)
35	35	12	**OLD TIMES' SAKE** SWEET SABLE (STREET LIFE/SCOTTI BROS.)
36	31	9	**I BELIEVE** SOUNDS OF BLACKNESS (PERSPECTIVE)
37	39	13	**FEENIN'** JODECI (UPTOWN/MCA)
38	44	3	**CAPTAIN SAVE A HOE** E-40 (SICK WID IT/JIVE)
39	36	11	**I GOT CHA OPIN** BLACK MOON (WRECK/NERVOUS)
40	34	18	**YOU KNOW HOW WE OO IT** ICE CUBE (PRIORITY)
41	43	6	**100% PURE LOVE** CRYSTAL WATERS (MERCURY)
42	38	18	**C.R.E.A.M.** WU-TANG CLAN (LOUD/RCA)
43	41	6	**BUCKTOWN** SMIF-N-WESSUN (WRECK/NERVOUS)
44	42	19	**GIN AND JUICE** SNOOP DOGGY DOGG (DEATH ROW)
45	49	5	**I'LL REMEMBER YOU** ATLANTIC STARR (ARISTA)
46	46	15	**GONNA LOVE YOU RIGHT** AFTER 7 (BEACON/FOX)
47	45	15	**SOMETHIN' TO RIDE TO** CONSCIOUS DAUGHTERS (SCARFACE)
48	—	1	**OH MY GOD** A TRIBE CALLED QUEST (JIVE)
49	59	4	**CAN'T GET ENOUGH** EL DEBARGE (REPRISE)
50	—	1	**ANYTIME YOU NEED A FRIEND** MARIAH CAREY (COLUMBIA)
51	55	5	**HERE IT IS, BAM!** TAG TEAM (LIFE/BELLMARK)
52	61	3	**INFATUATION** JAMIE FOXX (FOX)
53	47	17	**IT AIN'T HARD TO TELL** NAS (COLUMBIA)
54	48	9	**BACK IN THE DAY** ILLEGAL (ROWDY/ARISTA)
55	74	2	**PLACE WHERE YOU BELONG** SHAI (MCA)
56	60	15	**FREAKS/I-IGHT (ALRIGHT)** DOUG E. FRESH (GEE STREET/ISLAND)
57	51	2	**NAPPY HEADS** FUGEES/TRANZLATOR CREW (RUFFHOUSE)
58	64	9	**SATISFY YOU** DAMION "CRAZY LEGS" HALL (SILAS/MCA)
59	52	19	**NEVER FORGET YOU** MARIAH CAREY (COLUMBIA)
60	58	19	**IT'S ALL GOOD** HAMMER (GIANT/REPRISE)
61	50	14	**TREAT U RITE** ANGELA WINBUSH (ELEKTRA)
62	53	16	**AND OUR FEELINGS** BABYFACE (EPIC)
63	56	13	**PLAY MY FUNK** SIMPLE E (BEACON/FOX)
64	73	56	**WHOOMP! (THERE IT IS)** TAG TEAM (LIFE/BELLMARK)
65	69	3	**PUMP** VOLUME 10 (IMMORTAL/RCA)
66	54	3	**LOVE 4 OEM GANGSTA'Z** EAZY-E (MCA)
67	57	16	**YOU OON'T LOVE ME** DAWN PENN (BIG BEAT/ATLANTIC)
68	65	22	**WHATTA MAN** SALT-N-PEPA (NEXT PLATEAU/LONDON)
69	—	3	**U GO GIRL** TAG TEAM (LIFE/BELLMARK)
70	62	5	**WARRIORS DRUM** KING JUST (BLACK FIST/SELECT)
71	72	6	**ALL OR NOTHING** JOE (MERCURY)
72	63	10	**COMPUTER LOVE** ZAPP & ROGER (REPRISE/WARNER BROS.)
73	—	1	**FUNKY Y-2-C** THE PUPPIES (JOEY BOY/CHAOS)
74	66	9	**ROUND AND ROUND** GLENN JONES (ATLANTIC)
75	75	2	**BLACK HAND SIDE** QUEEN LATIFAH (MOTOWN)

◯ Singles with increasing sales. © 1994 Billboard/BPI Communications and SoundScan, Inc.

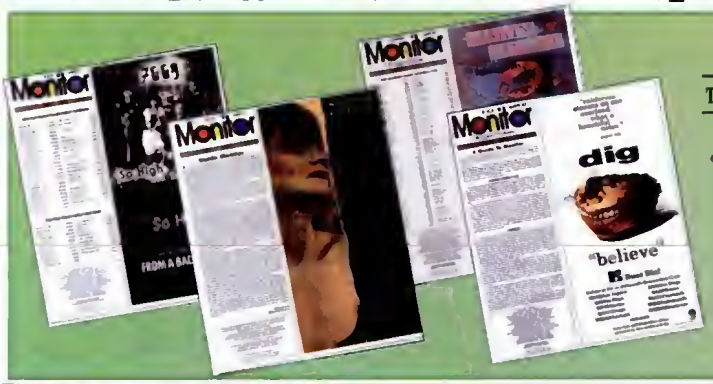
Billboard® TOP R&B ALBUMS™

FOR WEEK ENDING JUNE 18, 1994

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★★★ No. 1 ★★★		
1	2	1	11	SOUNDTRACK ▲ DEATH ROW/INTERSCOPE 92359/AG (10 98/16 98) 10 wks at No. 1	ABOVE THE RIM	1
				★★★ HOT SHOT DEBUT ★★★		
(2)	NEW ▶		1	BEASTIE BOYS CAPITOL 28599* (10 98/15 98)	ILL COMMUNICATION	2
3	1	—	2	HEAVY D. & THE BOYZ UPTOWN 10988*/MCA (10.98/15 98)	NUTTIN' BUT LOVE	1
4	3	2	30	R. KELLY ▲² JIVE 41527 (10 98/15 98)	12 PLAY	1
5	4	—	2	AALIYAH BLACKGROUND 41533*/JIVE (9 98/13 98)	AGE AIN'T NOTHING BUT A NUMBER	4
				★★★ GREATEST GAINER ★★★		
(6)	6	3	6	OUTKAST LAFACE 2-6010*/ARISTA (9 98/15 98)	SOUTHERNPLAYALISTICADILLACMUZIK	3
7	5	77	3	JERU THE DAMAJA PAYDAY 124011*/FFRR (9 98/14 98)	THE SUN RISES IN THE EAST	5
8	7	5	28	SNOOP DOGGY DOGG ▲⁴ DEATH ROW/INTERSCOPE 92279*/AG (10 98/15 98)	DOGGY STYLE	1
9	9	6	47	TONI BRAXTON ▲² LAFACE 2-6007/ARISTA (9 98/15 98)	TONI BRAXTON	1
10	8	4	4	SOUTH CENTRAL CARTEL G W K./CHAOS 57294*/COLUMBIA (10 98/15 98)	'N GATZ WE TRUSS	4
				★★★ HEATSEEKER IMPACT ★★★		
(11)	NEW ▶		1	EIGHTBALL & MJG SUAVE 40002 (9 98/14 98)	ON THE OUTSIDE LOOKING IN	11
12	10	7	32	TEVIN CAMPBELL ▲ QWEST 45368/WARNER BROS (10 98/16 98)	I'M READY	3
13	11	9	36	AARON HALL SILAS 10810/MCA (9 98/15 98)	THE TRUTH	7
14	13	8	7	NAS COLUMBIA 57684* (9 98 EQ/15 98)	ILLMATIC	2
15	12	10	4	SOUNDTRACK 40 ACRES AND A MULE 11036/MCA (10 98/16 98)	CROOKLYN	10
16	14	13	8	ALL-4-ONE ● BLITZZ/ATLANTIC 82588/AG (10 98/15 98)	ALL-4-ONE	12
17	15	14	14	HAMMER ● GIANT/REPRISE 24545/WARNER BROS (10 98/16 98)	THE FUNKY HEADHUNTER	2
18	16	15	25	PATRA EPIC 53763* (9 98 EQ/15 98) HS	QUEEN OF THE PACK	15
19	18	16	7	SOUNDS OF BLACKNESS PERSPECTIVE 9006 (9 98/15 98)	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM	15
20	17	11	24	JODECI ▲ UPTOWN 10915/MCA (10 98/15 98)	DIARY OF A MAD BAND	1
21	24	20	17	ZHANE ● ILLTOWN 6369/MOTOWN (9 98/15 98)	PRONOUNCED JAH-NAY	8
22	19	12	4	SWV RCA 66401* (7 98/11 98)	THE REMIXES (EP)	9
23	21	17	30	WU-TANG CLAN ● LOUD 66336*/RCA (9 98/15 98)	ENTER THE WU-TANG (36 CHAMBERS)	8
(24)	NEW ▶		1	EL DEBARGE WARNER BROS 45375 (10 98/15 98)	HEART MIND & SOUL	24
25	20	18	55	JANET JACKSON ▲⁶ VIRGIN 87825 (10 98/16 98)	JANET.	1
26	23	19	40	MARIAH CAREY ▲⁶ COLUMBIA 53205* (10 98 EQ/16 98)	MUSIC BOX	1
27	22	21	3	NORMAN BROWN MOJAZZ 0301/MOTOWN (9 98/13 98)	AFTER THE STORM	21
28	27	25	15	ARETHA FRANKLIN ARISTA 18722 (10 98/16 98)	GREATEST HITS (1980-1994)	23
29	29	36	3	♀ NPG 71003*/BELLMARK (8 98/13 98)	THE BEAUTIFUL EXPERIENCE (EP)	29
30	25	—	2	AL JARREAU REPRISE 45422/WARNER BROS (10 98/15 98)	TENDERNESS	25
31	28	22	12	ANGELA WINBUSH ELEKTRA 61591 (10 98/15 98)	ANGELA WINBUSH	11
32	26	27	42	BABYFACE ▲ EPIC 53558* (10 98 EQ/16 98)	FOR THE COOL IN YOU	2
33	31	26	19	TOP AUTHORITY TRAK 72576/SOLAR (10 98/15 98) HS	SOMETHIN' TO BLAZE TO	21
(34)	NEW ▶		1	69 BOYZ DOWN LOW/RIP IT 6901 (8 98/15 98) HS	NINETEEN NINETY QUAD	34
(35)	NEW ▶		1	VARIOUS ARTISTS THUMP 4020 (10 98/15 98)	OLD SCHOOL VOLUME II	35
36	33	23	27	ICE CUBE ▲ PRIORITY 53876* (10 98/15 98)	LETHAL INJECTION	1
37	30	29	34	SALT-N-PEPA ▲² NEXT PLATEAU/LONDON 828392*/PLG (10 98/16 98)	VERY NECESSARY	6
38	34	24	11	DFC ASSAULT/BIG BEAT 92320/AG (9 98/15 98)	THINGS IN THA HOOD	7
39	32	30	15	VARIOUS ARTISTS WARNER BROS 45500 (10 98/16 98)	A TRIBUTE TO CURTUS MAYFIELD	17
(40)	48	49	81	KENNY G ▲⁶ ARISTA 18646 (10 98/15 98)	BREATHLESS	2
				★★★ PACESETTER ★★★		
(41)	53	54	81	SOUNDTRACK ▲ ARISTA 18699* (10 98/15 98)	THE BODYGUARD	1
42	37	33	6	DAMION "CRAZY LEGS" HALL SILAS 10996/MCA (9 98/15 98)	STRAIGHT TO THE POINT	22
(43)	43	45	71	RACHELLE FERRELL MANHATTAN 93765/CAPITOL (9 98/13 98) HS	RACHELLE FERRELL	34
44	35	28	26	DOMINO ● OUTBURST/CHAOS 57701*/COLUMBIA (9 98 EQ/15 98)	DOMINO	10
45	36	32	19	CE CE PENISTON A&M 0138 (10 98/15 98)	THOUGHT 'YA KNEW	20
(46)	NEW ▶		1	LALAH HATHAWAY VIRGIN 39542 (9 98/15 98)	A MOMENT	46
47	45	52	24	VARIOUS ARTISTS THUMP 4010 (9 98/16 98)	OLD SCHOOL	35
(48)	52	39	34	BLACK MOON WRECK 2002*/NERVOUS (9 98/15 98) HS	ENTA DA STAGE	33
49	50	42	30	A TRIBE CALLED QUEST ● JIVE 42197* (10 98/15 98)	MIDNIGHT MARAUDERS	1
50	44	31	7	SHYHEIM VIRGIN 39385* (9 98/15 98)	AKA THE RUGGED CHILD	7
(51)	58	51	11	CELLY CEL SICK WID' IT 1724 (8 98/13 98) HS	HEAT 4 YO AZZ	34
52	47	44	15	GERALD ALBRIGHT ATLANTIC 82552/AG (10 98/16 98)	SMOOTH	25
53	46	38	35	TEDDY PENDERGRASS ELEKTRA 61497 (10 98/15 98)	A LITTLE MORE MAGIC	13
54	39	40	41	MAZE FEATURING FRANKIE BEVERLY ● WARNER BROS 45292 (10 98/15 98)	BACK TO BASICS	3
55	38	34	13	GANG STARR CHRYSALIS 28435*/ERG (10 98/15 98)	HARD TO EARN	2
56	40	41	34	XSCAPE ▲ SO SO DEF 57107*/COLUMBIA (9 98 EQ/15 98)	HUMMIN' COMIN' AT 'CHA	3
57	49	47	29	QUEEN LATIFAH ● MOTOWN 6370 (9 98/15 98)	BLACK REIGN	15
(58)	60	68	32	TOO SHORT ● JIVE 41526* (10 98/15 98)	GET IN WHERE YOU FIT IN	1
59	56	—	2	AHMAD GIANT 24548*/WARNER BROS (10 98/15 98)	AHMAD	59
(60)	NEW ▶		1	SEAGRAM RAP-A-LOT/PRIORITY 53908 (9 98/15 98) HS	REALITY CHECK	60
61	61	68	27	US3 ● BLUE NOTE 80883*/CAPITOL (9 98/15 98) HS	HAND ON THE TORCH	21
62	68	60	44	WILL DOWNING MERCURY 518066 (9 98 EQ/13 98)	LOVE'S THE PLACE TO BE	24
63	59	46	22	ME'SHELL NDEGEOCELLO MAVERICK/REPRISE 45243/WARNER BROS (9 98/15 98) HS	PLANTATION LULLABIES	35
(64)	NEW ▶		4	VARIOUS ARTISTS TOMMY BOY 1097 (11 98/15 98)	MTV PARTY TO GO VOLUME 5	46
(65)	75	74	6	NANCY WILSON COLUMBIA 57425 (10 98 EQ/15 98)	LOVE, NANCY	65
66	69	57	62	SADE ▲³ EPIC 53178 (10 98 EQ/16 98)	LOVE DELUXE	1
67	61	35	78	VARIOUS ARTISTS ▲ MCA 10965 (10 98/16 98)	RHYTHM COUNTRY & BLUES	16
68	61	37	70	PAUL HARDCASTLE JVC 2033 (9 98/14 98)	HARDCASTLE	16
69	57	60	70	GLENN JONES ATLANTIC 82513 (9 98/15 98)	HERE I AM	39
70	61	55	36	E-40 SICK WID' IT 41537/JIVE (8 98/11 98)	THE MAIL MAN	13
71	63	69	37	ZAPP & ROGER REPRISE 45143/WARNER BROS (10 98/15 98)	ALL THE GREATEST HITS	9
72	68	68	42	EIGHTBALL & MJG SUAVE 0001 (9 98/15 98) HS	COMIN' OUT HARD	46
73	66	53	4	BLACKGIRL KAPER 66359/RCA (10 98/15 98) HS	TREAT U RIGHT	46
(74)	78	68	78	INCOGNITO TALKIN LOUD 522036/VERVE (9 98/13 98) HS	POSITIVITY	59
75	68	70	4	SOUNDTRACK MCA 11021 (10 98/16 98)	BEVERLY HILLS COP III	46
76	62	63	77	DR. DRE ▲³ DEATH ROW/INTERSCOPE 57128*/PRIORITY (10 98/15 98)	THE CHRONIC	1
77	69	61	6	ANOTHA LEVEL PRIORITY 53867* (9 98/15 98)	ON ANOTHA LEVEL	46
78	78	68	78	CONSCIOUS DAUGHTERS SCARFACE 53877/PRIORITY (9 98/13 98) HS	EAR TO THE STREET	25
79	78	57	42	JOE MERCURY 518016 (9 98 EQ/15 98) HS	EVERYTHING	16
80	72	72	8	KOKANE RUTHLESS 5512*/RELATIVITY (9 98/16 98) HS	FUNK UPON A RHYME	56
81	79	78	34	EAZY-E ▲² RUTHLESS 5503*/RELATIVITY (7 98/11 98)	IT'S ON (DR. DRE 187UM) KILLA (EP)	1
82	69	68	6	JIMI HENDRIX MCA 11060 (10 98/16 98)	BLUES	38
83	67	68	78	THE BRAND NEW HEAVIES DELICIOUS VINYL/EASTWEST 92319/AG (10 98/15 98)	BROTHER SISTER	26
84	76	78	35	MINT CONDITION PERSPECTIVE 9005/A&M (9 98/13 98)	FROM THE MINT FACTORY	16
85	70	68	78	THE NEW 2 LIVE CREW LUKE 307 (8 98/14 98)	BACK AT YOUR ASS FOR THE NINE-4	9
86	73	65	6	BLAC MONKS RAP-A LOT 53896/PRIORITY (9 98/15 98)	SECRETS OF THE HIDDEN TEMPLE	65
87	81	73	3	CRYSTAL WATERS MERCURY 522105 (10 98 EQ/15 98)	STORYTELLER	73
(88)	86	97	50	SOUNDTRACK ● JIVE 41509 (10 98/15 98)	MENACE II SOCIETY	1
89	82	81	43	SCARFACE ● RAP-A-LOT 53861*/PRIORITY (10 98/15 98)	THE WORLD IS YOURS	1
90	84	79	5	GHETTO MAFIA POWER/FUNK TOWN 4184/CHIBAN (9 98/15 98)	DRAW THE LINE	79
91	71	69	50	TONY! TONI! TONE! ▲ WING 514933/MERCURY (10 98 EQ/15.98)	SONS OF SOUL	3
(92)	RE-ENTRY		11	MARION MEADOWS RCA 63167 (9 98/15 98)	FORBIDDEN FRUIT	52
93	83	91	3	D.J. MAGIC MIKE CRAP 9423* (7 98/10 98)	REPRESENT	83
94	89	84	84	SWV ▲² RCA 66074 (9 98/13 98) HS	IT'S ABOUT TIME	2
95	87	82	30	K7 TOMMY BOY 1071 (10 98/15 98) HS	SWING BATTA SWING	54
96	91	85	41	TINA TURNER ● VIRGIN 88192 (10 98/15 98)	WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK)	8
97	80	—	2	ATLANTIC STARR ARISTA 1-8723 (9 98/15 98)	TIME	80
98	90	75	15	5TH WARD BOYZ RAP A-LOT 53844/PRIORITY (6 98/9 98)	GANGSTA FUNK	13
99	93	86	37	SPICE 1 ● JIVE 41513 (9 98/15 98)	187 HE WROTE	1
100	92	89	12	12 GAUGE STREET LIFE 75439/SCOTTI BROS (9 98/15 98) HS	12 GAUGE	44

(◯) Albums with the greatest sales gains this week ● Recording Industry Assn. Of America (RIAA) certification for shipment of 500,000 album units (250,000 for EPs) ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. *Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows artists removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan, Inc



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ARTIST DEVELOPMENTS

(Continued from page 21)

of people don't know that, and basically, [what we're doing] is presenting a new angle for everybody—like Chano Pozo, who stirred Dizzy Gillespie's salsa experiments in the '40s, and Cach, who invented Cuba's mambo beat, Jaz B. Lat'n uses jazz as a guide into unexplored areas of the sonic universe."

The first single from "Street Gamins" will be "Set It Off," due to hit retail racks Aug. 1. The 12-inch and cassette single will feature remixes by DJ Evil E from Black Moon, and Launge from Black Sheep. Other cuts on the set are "Boombatta," which brings to light a jail term for rumbling; "Dirty & Grimy," a back-to-basics freestyle romp; and "The Spliff," a smoking, high-on-life rhyme.

Jaz B. Lat'n members are from the Bronx and Manhattan, and came to Mercury two years ago. "It took about a year to get their contract situated," recalls Santiago. Between then and now, the label has been "attempting to plant them in people's minds." The group has been hanging at parties and performing whenever they can.

The group's logo and style will play a large role in its marketing strategy. Its visuals will attempt to conjure up the roaring '20s—the Little Rascals and the Eastside Kids, says Santiago. "Stickers, flyers, and their logo, which is being designed by Ron Jaramello [who created Naughty By Nature's logo], is also a big part, too."

Once Jaz B. Lat'n becomes known to radio, retail, and the press, the focus will be getting rap fans involved. "We'll really capitalize on the summer, when the kids are out of school, and have [the group] do some shows," says Santiago. "If we can place them as an opening act on the right tour, we'll do that. Then we'll go from there and see how much mileage we can get out of the EP through fall."

Santiago expects Jaz B. Lat'n will have a full album by January 1995. "We're using the EP to lay the foundation, to get people really hooked into what Jaz B. Lat'n is about."

HAVELOCK NELSON

THE RHYTHM AND THE BLUES

(Continued from page 21)

tribute presentation and his acceptance speech, after which an enthusiastic crowd joined the artist in singing the reggae-influenced single, "Tomorrow Robins Will Sing," from Wonder's forthcoming album, "Conversation Piece," due this fall.

IAAAM has a global agenda that focuses on the proliferation of African-American music around the world. As testament to this commitment, the group will journey to London for its annual Global Music Confab Oct. 1-9.

OTHER NEWS: **Varnell Johnson** moves from Jive to take on senior VP/GM duties in the black music department at Elektra . . . IAAAM co-founder **Sheila Eldridge** replaces **Juanita Stephens** as VP of communications at Perspective . . . EastWest's **Sylvia Rhone** unveiled a series of powerful video PSAs against armed violence. The campaign, called "Peace, Live It Or Rest In It," features popular rap artists and other celebrities. They are produced in association with Time Warner Communications, HBO, and Atlantic Records.

AMPLIFICATION: Warner's new VP of black music A&R, **Kerry Gordy**, says the department restructuring continues, with A&R personnel reporting to Gordy, who in turn reports to black music department general manager **Benny Medina**.

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Hot Rap Singles™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ ★ NO. 1/GREATEST GAINER ★ ★ ★	
1	2	3	3	FUNKDAFIED (C)(T) SO SO DEF/CHAOS 77523/COLUMBIA (1 week at No. 1)	◆ DA BRAT
2	1	1	7	REGULATE (C) DEATH ROW/INTERSCOPE 98280/AG	◆ WARREN G. & NATE DOGG
3	3	2	13	GOT ME WAITING (C)(T) UPTOWN 54815/MCA	◆ HEAVY D. & THE BOYZ
4	4	5	13	SWEET POTATOE PIE (C)(M)(T) OUTBURST/RAL 77350/CHAOS	◆ DOMINO
5	5	4	15	PUMPS AND A BUMP (C)(D)(T)(X) GIANT/REPRISE 18218/WARNER BROS	◆ HAMMER
6	7	8	5	CROOKLYN (C)(T) 40 ACRES AND A MULE 54837/MCA	◆ THE CROOKLYN DODGERS
7	6	6	21	PLAYER'S BALL ● (C)(M)(T)(X) LAFACE 2-4060/ARISTA	◆ OUTKAST
8	17	27	3	TOOTSEE ROLL (C)(M)(T)(X) DOWN LOW 6911/RIP IT	◆ 69 BOYZ
9	10	12	7	BACK IN THE DAY (C)(M)(T)(X) GIANT/REPRISE 18217/WARNER BROS	◆ AHMAD
10	8	9	14	WORKER MAN (C)(M)(T) EPIC 77289	◆ PATRA
11	9	7	29	DUNKIE BUTT (PLEASE PLEASE PLEASE) ● (C)(T)(X) STREET LIFE 75373/SCOTTI BROS	◆ 12 GAUGE
12	12	10	4	EASE MY MIND (C)(M)(T)(X) CHRYSALIS 58158/ERG	◆ ARRESTED DEVELOPMENT
13	11	11	16	COMIN' DN STRDNG (C)(T) EASTWEST 98834/AG	◆ SUDDEN CHANGE
14	13	17	7	FANTASTIC VOYAGE (M)(T)(X) TOMMY BOY 617*	◆ COOLIO
15	14	13	20	BDRN TO ROLL (C)(M)(T) DELICIOUS VINYL/EASTWEST 98315/AG	◆ MASTA ACE INCORPORATED
16	21	23	4	CAPTAIN SAVE A HOE (C)(T) SILK AND IT 42230/JIVE	◆ E-40
17	16	19	11	I GOT CHA OPIN (C)(T) WRECK 20968/NERVOUS	◆ BLACK MOON
18	15	16	18	YOU KNDW HOW WE DO IT (C)(T) PRIORITY 53847	◆ ICE CUBE
19	18	14	18	C.R.E.A.M. (C)(M)(T)(X) LOUD 62829/RCA	◆ WU-TANG CLAN
20	19	15	7	BUCKTOWN (M)(T) WRECK 20069*/NERVOUS	◆ SMIF-N-WESSUN
21	20	18	19	GIN AND JUICE ● (C)(M)(T)(X) DEATH ROW/INTERSCOPE 98318/AG	◆ SNOOP DOGGY DOGG
22	22	20	15	SOMETHING TO RIDE TO (C)(T) SCARFACE 53851/PRIORITY	◆ CONSCIOUS DAUGHTERS
23	NEW ▶		1	OH MY GOD (C)(T)(X) JIVE 42212	◆ A TRIBE CALLED QUEST
24	27	28	5	HERE IT IS, BAM! (C)(D)(T) LIFE 79520/BELLMARK	TAG TEAM
25	23	22	17	IT AIN'T HARD TO TELL (C)(M)(T) COLUMBIA 77385	◆ NAS
26	24	21	12	BACK IN THE DAY (C)(D)(M)(T) ROWDY 3/5031/ARISTA	◆ ILLEGAL
27	30	32	27	FREAKS/I-IGHT (ALRIGHT) (M)(T)(X) GEE STREET 440 583*/ISLAND	◆ DOUG E. FRESH
28	25	45	3	NAPPY HEADS (M)(T) RUFFHOUSE 77431*/COLUMBIA	◆ FUGEES (TRANZLATOR CREW)
29	29	26	19	IT'S ALL GOOD (C)(D)(T) GIANT/REPRISE 18271/WARNER BROS	◆ HAMMER
30	28	24	15	PLAY MY FUNK (C)(T)(X) BEACON 18904/FOX	◆ SIMPLE E
31	36	40	41	WHOOMP! (THERE IT IS) ▲⁴ (C)(M)(T)(X) LIFE 79501/BELLMARK	◆ TAG TEAM
32	34	42	10	PUMP (C)(M)(T) IMMORTAL 62844/RCA	◆ VOLUME 10
33	26	30	3	LOVE 4 DEM GANGSTA'Z (C)(D)(T) MCA 54870	EAZY-E
34	32	29	22	WHATTA MAN ▲ (C)(T)(X) NEXT PLATEAU/LONDON 857 390/PLG	◆ SALT-N-PEPA FEATURING EN VOGUE
35	39	31	5	U GO GIRL (C)(D) LIFE 79522/BELLMARK	TAG TEAM
36	31	33	6	WARRIOR'S DRUM (C)(T) BLACK FIST 27349/SELECT STREET	◆ KING JUST
37	NEW ▶		1	FUNKY Y-2-C (C)(M)(T)(X) JOEY BOY 77461/CHAOS	◆ THE PUPPIES
38	37	49	3	BLACK HAND SIDE (C)(M)(T)(X) [illegible]	◆ QUEEN LATIFAH
39	35	25	5	D. ORIGINAL (C)(T) PAYDAY 7022/FFRR	◆ JERU THE DAMAJA
40	NEW ▶		1	THE WORLD IS YOURS (C)(T) COLUMBIA 77514	◆ NAS
41	33	36	3	CODE DF THE STREETS (C)(T)(X) CHRYSALIS 58144/ERG	◆ GANG STARR
42	50	50	4	WHERE MY HOMIEZ? (C)(M)(T) MERCURY 858 462	◆ ILL AL SKRATCH
43	46	43	5	YOU GO GIRL (C)(M)(T) LUKE 125	◆ THE NEW 2 LIVE CREW
44	40	35	14	ELECTRIC RELAXATION (C)(T)(X) JIVE 42179	◆ A TRIBE CALLED QUEST
45	38	34	6	CEASE & SECKLE (C)(M)(T) DELICIOUS VINYL/EASTWEST 98282/AG	◆ BORN JAMERICANS
46	45	—	2	LATE NITE CREEP (BOOTY CALL) (C)(M)(T)(X) WRAP 94225/CHIBAN	◆ MC BREED
47	43	41	16	HEY D.J. (C)(T) MERCURY 858 402	◆ LIGHTER SHADE OF BROWN
48	44	—	4	PRDPS OVER HERE (C)(T) VIOLATOR 1219/RELATIVITY	◆ THE BEATNUTS
49	41	37	28	CANTALOOP (FLIP FANTASIA) ● (C)(T)(X) BLUE NOTE 44945/CAPITOL	◆ US3
50	NEW ▶		1	BUTT BOOTY NAKED SELECT STREET 25029	AMG

Records with the greatest sales gains this week. ◆ Videoclip availability. ◆ Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1994, Billboard/BPI Communications, and SoundScan, Inc.

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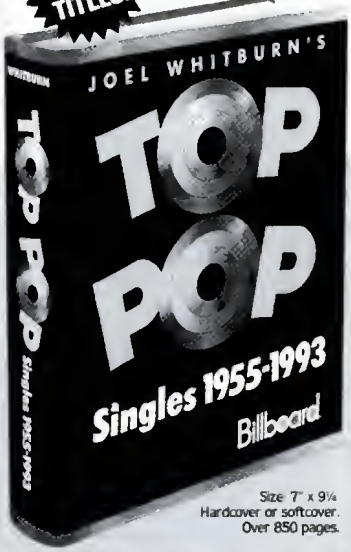

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DEBUT DATE	PEAK POS	WKS CHR	ARTIST — Title	$	P I C	Label & Number
			THE ANIMALS			
			ANIMALS, The **188** BUB/LP '66 — Rock group formed in Newcastle, England in 1958 as the Alan Price Combo. Consisted of Eric Burdon (vocals), Alan Price (keyboards), Bryan "Chas" Chandler (bass), Hilton Valentine (guitar) and John Steel (drums). Price left in May 1965, replaced by Dave Rowberry. Chandler pursued a management career and discovered Jimi Hendrix in 1966. Steel left in 1966, replaced by Barry Jenkins. Group disbanded in July 1966. After a period with War, Burdon and the other originals reunited in 1976 and again in 1983. Inducted into the Rock and Roll Hall of Fame in 1994. 1)The House Of The Rising Sun 2)San Franciscan Nights 3)See See Rider			
8/6/64	1●	11	● **The House Of The Rising Sun**	67	■	MGM 13264
9/12/64	87	3	● Gonna Send You Back To Walker (Gonna Send You Back To Georgia) — B-side "Baby Let Me Take You Home" Bubbled Under (POS 103)	67		MGM 13243
9/26/64	15	9	● I'm Crying	67	■	MGM 13374
12/5/64●	43	7	● Boom Boom	67	■	MGM 13298
2/6/65	15	10	● Don't Let Me Be Misunderstood	66		MGM 13311
5/15/65	32	8	● Bring It On Home To Me	66	■	MGM 13339
8/14/65	13	11	7 We Gotta Get Out Of This Place	66		MGM 13383
11/6/65●	23	12	● It's My Life — all of above produced by Mickie Most, above 4 from the album Animal Tracks	66		MGM 13414
2/26/66	34	7	● Inside-Looking Out	66		MGM 13468
5/21/66	12	10	● Don't Bring Me Down	66		MGM 13514
			ERIC BURDON & THE ANIMALS:			
9/17/66	10	10	● **See See Rider** — #14 hit for Ma Rainey in 1925 (as "See See Rider Blues")	66		MGM 13563
11/25/66	38	9	● Help Me Girl	66		MGM 13636
4/8/67	15	9	● When I Was Young	66		MGM 13721
8/5/67	8	10	● **San Franciscan Nights**	66	■	MGM 13789
12/16/67●	15	9	● Monterey — story-in-song of the famed Monterey International Pop Festival, June 1967	66	■	MGM 13868
4/13/68	80	4	● Anything	68		MGM 13917
6/1/68	14	14	● Sky Pilot (Part One) — above 8 produced by Tom Wilson	68		MGM 13939
11/23/68	87	8	● White Houses	68		MGM 14013
8/13/83	48	10	● The Night — THE ANIMALS	84		IRS 9920
			ANIMOTION LP '85 — Pop group formed in 1984; several personnel changes. 1989 lineup included Paul Engemann (formerly of Dorian) and actress/dancer/singer Cynthia Rhodes (in movies Staying Alive and Dirty Dancing; married Richard Marx on 1/6/90)			
1/26/85	5	24	● **Obsession** — Sales #5 / Airplay #6	83	■	Mercury 880266
6/1/85	38	13	● Let Him Do	83	■	Mercury 880737
3/8/86	78	6	● I Engineer	83	■	Casabl 884433
5/17/86	84	4	● I Want You	83	■	Casabl 884729
2/18/89	9	18	● **Room To Move** — Airplay #9 / Sales #12, from the movie My Stepmother Is An Alien starring Dan Aykroyd and Kim Basinger	83	■	Polydor 871419
8/10/89	53	9	● Calling It Love	83	■	Polydor 880054
			ANITA AND TH' SO-AND-SO'S '62 — The Anita Kerr Singers: Anita and Kerr Anita Jean Grubbs on 10/31/27 in Memphis. One of the most prolific studio backup vocal groups for Pop and Country artists during the '50s and '60s			
2/17/83	91	3	Joey Baby	88		RCA 7974
			ANKA, Paul **223** BUB/AC/LP '59 — Born on 7/30/41 in Ottawa, Canada. Performer since age 12. Father financed first recording, "I Confess" on RPM 472 in 1956. Wrote "She's A Lady" for Tom Jones and the English lyrics to "My Way" for Frank Sinatra. Also wrote theme for TV's Tonight Show. Own variety show in 1973. Cameo appearances in the 1962 movie The Longest Day and the 1992 movie Captain Ron. Longtime popular entertainer in Las Vegas. 1)Lonely Boy 2)(You're) Having My Baby 3)Diana 4)Put Your Head On My Shoulder 5)Puppy Love			
7/15/57	1●	29●	● **Diana** — Best Seller #1 / Top 100 #3 / Jockey #2. Diana was Anka's family's babysitter. #1 R&B hit (2 weeks)	912		ABC-Para. 9831
12/16/57	97	1	● I Love You, Baby	912		ABC-Para. 9855
1/20/58	7	17	● **You Are My Destiny** — Top 100 #7 / Best Seller #6 / Jockey #6	910		ABC-Para. 9880
4/21/58	15	14	● Crazy Love/ — Best Seller #15 / Top 100 #18			

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Paul Parker Lives It Up; M-People's Epic Endeavors

PAUL PARKER IS NOT DEAD. That is among the most important bits of information the enduring hi-NRG icon wants to spread as he steps out to promote his latest ZYX single, "It's Your Destiny."

"It's strange to have people show up at your gigs to see if it's really you," he laughs. "You can imagine how hard it is to get work when a rumor like that follows you."

Parker attributes the confusion to a record he made during the '80s with late producer/musician **Patrick Cowley**, "Technological World," which was credited solely to Cowley.

"Add to that the fact that we were traveling on the first wave of AIDS out of San Francisco, and people began to draw conclusions."

Healthy and more photogenic now than during his post-disco club reign, which included the hits "Right On Target" and "One Look," Parker is still exploring unexplored creative avenues. "It's Your Destiny" is his most satisfying effort to date, with its blend of spiritually uplifting lyrics and aggressive pop/rave beats. After several years of covering pop/rock songs like **Chris Isaak's** "Wicked Game," he has resumed writing and producing his own material, this time with West Coast up-and-comers **Johnny Morales** and **Lester Temple**.

PARKER

"I just felt like it was time to get back to making music that could mean something to people," he says. "Every song I've ever written was about a broken-hearted lover. ['It's Your Destiny'] was an attempt to push for something higher, something a little more introspective. Why not write about moments from childhood that reflect into adulthood?"

The track gains further depth from Parker's vocal: a wall-shattering turn that swells from low-register darkness to a full-bodied belt that has a rich, soulful edge.

"Once again, it was important to sidestep what I usually do," he says. "This time, I didn't labor too much over how I sang. I just went in and cut it in about an hour. We decided to leave it alone and trust our gut instincts."

Planned for release in time for the Stonewall 25 gay civil rights celebration later this month, the single will be backed by a trance-shaped medley of the **Bruce Springsteen** and **Neil Young** tunes from the "Philadelphia" soundtrack, fleshed out with original Parker prose. The track is particularly close to the singer, given his extensive work in the fight against AIDS. Besides doing numerous benefits, he also took a hiatus from the music business to work for a health care organization.

Looking toward the future, Parker plans to spend much time this summer touring and penning material for a possible album on ZYX. He is also writing songs for other artists, most recently **Debbie Jacobs** and **Pamela Stanley**.

"I love the idea of working behind the scenes and putting together songs with other voices in mind," he says. "The bottom line is that I have never felt as creative and energized as I do right now. All I need is to be in a situation with people who respect what I have to offer. Everything else comes naturally."

CLIMBING HIGH: It seems like a lifetime since **M-People** first wooed import-smart DJs with such pop-injected house anthems as "One Night In Heaven" and "Movin' On Up" from the genius "Elegant Slumming" collection. While Epic Records prepares to issue its 1993 set in the U.S. at the end of this month, the band has already returned to its London recording studio to begin work on its third album. With five songs already at the demo stage, **Mike Pickering**, one of the act's masterminds, expects a new single to be out in the U.K. by October—around the same time Epic likely will be wrapping up the stateside campaign behind the just-completed **David Morales** mixes of "One Night In Heaven."

"It feels like we're in a bit of a time warp," Pickering says. "It's weird to be actively promoting one album while we're also deep into working on the next one. At the rate we're going, everyone should be synchronized in about five years."

Pickering is not expecting any dramatic stylistic shifts from these new sessions, noting that M-People music tends to grow gradually. "If anything, we get sharper and more focused with each record, and that solidifies our sound."

Collectors will want to know that deConstruction Records, M-People's U.K. label, will soon offer "Elegantly American," an EP of U.S. remixes. Pickering and primary collaborator **Paul Heard** also have just completed production of "Time Will Pass You By" for label mate **Kylie Minogue's** next album, as well as "Spiritual World," a single by **Feargal Sharkey**.

IN THE MIX: As much as we live for a fully realized dance tune, there is no denying the physical catharsis that comes from a dub that turns out every trick in the book—with a few new ones to keep ya alert. **Norman Cook** does exactly that with the latest in his "Pizzaman" singles series for the U.K.-headquartered Loaded Records. This time, he lifts punters into the air with "Tripping On Sunshine," a jam that deftly melds a thick house vibe with racing rave aggression and tight trance rhythm precision. Ultimately, pretty bright stuff that is shaded with necessary drama and darkness

Dance TRAX

by Larry Flick

by **the Playboys**, whose remix is a wicked, murky journey that should connect with harder heads.

It's been a while since the folks at New York's Vinylla Records served up something new from **22 Large**. But the wait was more than worthwhile, given the potency of "I Like The Warm Weather," a stomper designed to lead off the soundtrack to 1994 summer soirees. **Grand X-9** kicks an organ-grinded deep-house groove that is topped with seductive, deep male chatting, fluid singing, and a steamy sax solo. **Scott Kinchen** (yep, he is Marc's brother) has a moment with the track, transforming it into a sticky tribal affair that oozes with sex. What a treat!

We're getting a real charge out of watching **Johnny Vicious** grow into the club stardom we always thought he would. With a lengthy agenda of new singles and demand from major labels for remixes, he is well on the road he deserves to travel. His latest effort, "Just A Little Bit Higher," further affirms that idea with its stew of unusual beats and keyboard passages. It's so nice to know that someone is flexing his brain out there to bring forth a new thought or two. Available on the producer's own Vicious Muzik label, this track is an essential addition to the playlist of a DJ with a hankering for a little adventure.

New Jersey-rooted belter **Dale Scott** takes another shot at developing a national audience with "You Bring Me Joy" (**JoJo**, South Orange, N.J.), a plucky garage/gospel anthem that is a fine showcase for his ebullient, note-scaling style. Producer **Charles McDougald** has constructed a musical setting fueled by rolling piano lines and a deceptively subtle bass line—it takes tight hold of the spine when you're not looking. The always underrated **Kerri Chandler** delivers another of his solid remixes, laying some new rhythms that will shine a warm, lovely light on underground programs.

John Rocca's ever-blossoming **Midi Rain** project takes an interesting turn with the onset of "Always" (Columbia), a smashing instrumental exploration from the overlooked set "One." Rocca's expansive melody and disco-friendly beats are taken to a percolating tribal-house groove plateau by **Red Jerry**, who deserves a whole lot more studio work than he's getting right now. The cut is awash in ear-catching samples, loops, and sound effects, breaking down into a parade-whistle/marching-band drum pattern à la **the Goodmen** at the halfway point. **J. Saul Kane** and **Andrew Meecham** also contribute mixes to the B side that are interesting, but not as compelling as Red Jerry's (or Rocca's original version, for that matter).

NOW HEAR THIS: Way-hip Chicago indie Organico Records checks in with a pair of projects that bravely hang left of center. First, trance/rave innovator **Dubtribe** follows its revered "Mother Earth" anthem with the equally powerful "Sunshine's Theme." A preview into the act's upcoming "Dubtribe Sound System" debut album, which is due in stores by the end of July, the track is a lofty, well-conceived effort that nicely expands on their sound, holding promise for an eventual move into mainstream consciousness. **Derrick Carter** also flies the Organico banner proudly with another of his phat "Sound Patrol" EPs. With the aid of collaborator **Chris Nazuka**, he digs a tunnel between the ambient and house camps, uniting them on four wildly imaginative and progressive cuts that feed the brain as well as the booty. Each track has solid playability, though we're most bonded with "An Open Secret" and the wonderfully titled "The Eternal Insomnia Of Living" ... Atlantic is now the proud promoter of **Loveland's** gorgeous "Let The Music Lift You," which has been filling dancefloors throughout much of the world on U.K. import for a couple of months. No new mixes are here, and that is just fine with us. Sometimes, the definitive version is the first one completed. Why distract attention from the mix that works best? ... Warmest regards to fierce diva Mi-

(Continued on next page)

Vicki Turns It Around. Disco siren Vicki Sue Robinson strikes a dramatic pose during a recent stint at New York's Eighty Eights cabaret. This singer, best known for the classic disco hit "Turn The Beat Around," has completed her first album in more than a decade, which will be out in the fall. In the meantime, Robinson will be making a slew of TV and concert appearances, including an all-star tribute to producer Phil Ramone this month. (Photo: Tina Paul)

Crap In Motion. West Coast underground club act Urban Motion celebrates the breakout success of its first EP, "The Urban Motion Project," on the Los Angeles-based Crap Records. The increasingly active indie label will follow this record with "Dream Strata" by Es En Em, aka DJ/producer Markus Schulz. Pictured, from left, are DJ/JD, Urban Motion; Randy Sills, president of Crap; and Erik Wikman, Urban Motion.

Billboard HOT Dance Breakouts

FOR WEEK ENDING JUNE 18, 1994

CLUB PLAY

1. **BRING ME YOUR LOVE** DEEE-LITE ELEKTRA
2. **I CAN'T LET YOU GO** THE MACK VIBE FEAT. JACQUELINE EIGHTBALL
3. **FEEL LIKE MAKING LOVE** PAULINE HENRY 550 MUSIC
4. **BOMBAOIN** 808 STATE TOMMY BOY
5. **NEW YORK EXPRESS** HARDHEAD STRICTLY RHYTHM

MAXI-SINGLES SALES

1. **HOT LITTLE BOOY** MISBEHAVIN' FEAT. JOI CAROWELL TRIBAL AMERICA
2. **LOVE IS THE MESSAGE** SAXMACHINE TRIBAL AMERICA
3. **BREAKFAST @ DENNY'S** BUCKSHOT LEFONQUE COLUMBIA
4. **LET ME LOVE YOU** LALAH HATHAWAY VIRGIN
5. **BELLS OF N.Y.** SLO MOSHUN COLUMBIA

Breakouts: Titles with future chart potential, based on club play or sales reported this week.

Billboard® HOT DANCE MUSIC™

FOR WEEK ENDING JUNE 18, 1994

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	3	5	10	I WANT IT, I NEED IT (REAL LOVE) BOLD! SOUL 25066/IMAGO 1 week at No. 1	SAUNDRA WILLIAMS
2	4	3	13	WORKER MAN EPIC 77290	◆ PATRA
3	3	3	3	GOOD TIME LOGIC 62839/RCA	◆ SOUND FACTORY
4	4	4	4	I'M NOT OVER YOU A&M 0575	◆ CE CE PENISTON
5	3	13	6	IN DE GHETTO MERCURY 858 557	DAVID MORALES & THE BAD YARD CLUB
6	12	18	4	MISLED 550 MUSIC 77451/EPIC	◆ CELINE DION
7	13	13	4	IF 60'S WAS 90'S CONTINUUM 13315	◆ BEAUTIFUL PEOPLE
8	4	4	13	HOW LONG WARNER BROS. 41415	◆ ULTRA NATE
9	3	4	12	100% PURE LOVE MERCURY 858 485	◆ CRYSTAL WATERS
10	3	3	13	I'LL TAKE YOU THERE (FROM "THREESOME") EPIC SOUNDTRAX 77460/EPIC	◆ GENERAL PUBLIC
11	13	18	6	ALWAYS MUTE 66225/ELEKTRA	◆ ERASURE
12	12	12	6	CHEBBA COHIBA/MANGO PROMO/ISLAND	KHALED
13	18	18	4	I'VE GOT THE MUSIC MOONSHINE MUSIC 88400	MOUNT RUSHMORE
14	13	18	4	DON'T LET IT GO TO YOUR HEAD RCA 62787	CHANTAY SAVAGE
15	18	33	3	(MEET) THE FLINTSTONES (FROM "THE FLINTSTONES") MCA PROMO	◆ THE B.C. 52'S
16	20	36	4	LOVE COME HOME CHAMPION 95907/EASTWEST	OUR TRIBE FEATURING FRANKE PHAROAH
17	18	18	11	DREAM ON DREAMER DELICIOUS VINYL 95952/EASTWEST	◆ THE BRAND NEW HEAVIES
18	3	3	13	SOMEDAY WE'LL BE TOGETHER MOTOWN 6381	DIANA ROSS
19	12	29	4	NEVER LEAVE YOU LONELY RADIKAL Q 15002	DIVA CONVENTION FEAT. MICHELLE WEEKS
20	25	35	4	RENEGADE SOUNDWAVE MUTE PROMO/ELEKTRA	◆ RENEGADE SOUNDWAVE
21	22	30	6	GOIN' UP IN SMOKE COLUMBIA 77266	TEN CITY
				★★★ POWER PICK ★★★	
22	31	46	3	WHEN YOU MADE THE MOUNTAIN EASTWEST 95906	◆ OPUS III
23	24	28	5	IF YOU REALLY LOVE SOMEONE TRIBAL AMERICA 58086/IRS	LIBERTY CITY
24	32	45	3	REACH POSITIVA IMPORT	JUDY CHEEKS
25	36	—	2	THAT SOUND MIAMI SOUL 004	RALPH FALCON FEATURING DOROTHY MANN
26	26	32	8	RESTE SUR MOI COLUMBIA PROMO	PATRICIA KAAS
27	19	21	8	WHAT'S UP ZYX 6691	◆ DJ MIKO
28	34	41	4	WHEN I FELL IN LOVE PENDULUM 58151/ERG	◆ LISA LISA
29	23	20	9	UNFULFILLED DESIRE KK PROMO/RESTLESS	SWAINS
				★★★ HOT SHOT DEBUT ★★★	
30	NEW ▶		1	CAUGHT IN THE MIDDLE REPRISE 41573/WARNER BROS	JULIET ROBERTS
31	42	—	2	RHYTHM OF LIFE IMAGO 25063	◆ CAPTAIN HOLLYWOOD
32	44	—	2	TREE FROG ZYX 7228	◆ HOPE
33	46	—	2	NO LOVE LOST GROOVE ON 06/STRICTLY RHYTHM	CE CE ROGERS
34	38	44	5	PUMPS AND A SUMP GIANT/REPRISE 41260/WARNER BROS.	◆ HAMMER
35	48	—	2	VOILA VOILA FFRR 120 021	RACHID TAHA
36	40	37	7	EL TRAGO (THE DRINK) CUTTING 297	◆ 2 IN A ROOM
37	NEW ▶		1	YOU WON'T SEE ME CRY ATLANTIC 85857	B-TRIBE
38	NEW ▶		1	ANYTHING 550 MUSIC 77495/EPIC	◆ CULTURE BEAT
39	39	31	6	PARTY HAPPENIN' PEOPLE ELEKTRA 66223	DEEE-LITE
40	NEW ▶		1	ROCK TO THE RHYTHM OF LOVE ATLANTIC 85716	THE BELOVED
41	29	25	10	COME ON AND DO IT MOONSHINE MUSIC 88402	FPI PROJECT
42	NEW ▶		1	THE RIGHT KINDA LOVER MCA 54851	◆ PATTI LABELLE
43	17	9	12	I BELIEVE PERSPECTIVE 7447/A&M	◆ SOUNDS OF BLACKNESS
44	NEW ▶		1	EMERGENCY ON PLANET EARTH COLUMBIA 77529	◆ JAMIROQUAI
45	NEW ▶		1	FEEL WHAT YOU WANT CHAMPION 95899/EASTWEST	◆ KRISTINE W
46	NEW ▶		1	FREE, GAY, & HAPPY PERFECT PAIR 02	THE COMING OUT CREW
47	45	50	3	LIFESTYLE EASTWEST IMPORT	ELEKTRIC MUSIC
48	27	17	13	MOVING ON UP EPIC 77417	◆ M PEOPLE
49	28	24	12	STOMP IMAGO 25035	◆ BIG FUN
50	30	14	13	LOVE & HAPPINESS STRICTLY RHYTHM EP4	RIVER OCEAN FEATURING INDIA

MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC. SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	40	1	ANY TIME, ANY PLACE/THROB (T) (X) VIRGIN 38435 2 weeks at No. 1	◆ JANET JACKSON
				★★★ HOT SHOT DEBUT ★★★	
2	NEW ▶		1	OH MY GOD (T) (X) JIVE 42211	◆ A TRIBE CALLED QUEST
3	3	3	3	100% PURE LOVE (M) (T) (X) MERCURY 858 485	◆ CRYSTAL WATERS
				★★★ GREATEST GAINER ★★★	
4	15	9	12	MOVING ON UP (T) (X) EPIC 77417	◆ M PEOPLE
5	3	3	4	BACK & FORTH (T) (X) BLACKGROUND 42173/JIVE	◆ AALIYAH
6	NEW ▶		1	THE WORLD IS YOURS (T) COLUMBIA 77513	◆ NAS
7	4	4	7	BUCKTOWN (M) (T) WRECK 20069/NERVOUS	◆ SMIF-N-WESSUN
8	4	23	4	NAPPY HEADS (M) (T) RUFFHOUSE 77431/COLUMBIA	◆ FUGEES (TRANZLATOR CREW)
9	NEW ▶		1	ANYTIME YOU NEED A FRIEND (M) (T) (X) COLUMBIA 77499	◆ MARIAH CAREY
10	NEW ▶		1	FUNKDAFIED (T) SO SO DEF/CHAOS 77422/COLUMBIA	◆ DA BRAT
11	8	11	4	FANTASTIC VOYAGE (M) (T) (X) TOMMY BOY 617	◆ COOLIO
12	4	4	4	YOUR BODY'S CALLIN' (T) (X) JIVE 42221	◆ R. KELLY
13	4	4	4	EASE MY MIND (M) (T) (X) CHRYSALIS 58157/ERG	◆ ARRESTED DEVELOPMENT
13	13	4	4	CODE OF THE STREETS (T) (X) CHRYSALIS 58147/ERG	◆ GANG STARR
18	11	11	29	FREAKS/I-IGHT (ALRIGHT) (M) (T) (X) GEE STREET 440 583/ISLAND	◆ DOUG E. FRESH
16	31	14	3	WILLING TO FORGIVE/JUMP TO IT (M) (T) ARISTA 1-2702	◆ ARETHA FRANKLIN
13	4	4	10	WORKER MAN (M) (T) EPIC 77290	◆ PATRA
18	46	—	4	ANYTHING (T) (X) 550 MUSIC 77495/EPIC	◆ CULTURE BEAT
19	12	13	13	SWEET POTATOE PIE (M) (T) OUTBURST/RAL 77349/CHAOS	◆ DOMINO
20	49	—	2	I WANT IT, I NEED IT (REAL LOVE) (T) (X) BOLD! SOUL 25066/IMAGO	SAUNDRA WILLIAMS
21	24	21	7	ALWAYS (T) (X) MUTE 66225/ELEKTRA	◆ ERASURE
22	13	7	9	ANYTHING (FROM "ABOVE THE RIM") (T) (X) RCA 62823	◆ SWV
23	22	24	3	90'S GIRL (T) (X) KAPER 62882/RCA	◆ BLACKGIRL
24	23	38	5	WHERE MY NOMIEZ? (M) (T) MERCURY 858 463	◆ ILL AL SKRATCH
25	39	20	7	WHAT'S UP (T) (X) ZYX 6691	◆ DJ MIKO
26	43	47	3	YOUR LOVE IS SO DIVINE (M) (T) (X) SUNSHINE 12822	◆ MIRANDA
27	28	26	5	D. ORIGINAL (T) PAYDAY 120 022/FFRR	◆ JERU THE DAMAJA
28	27	36	9	I'M NOT OVER YOU (T) (X) A&M 0575	◆ CE CE PENISTON
29	16	18	5	SENDING MY LOVE (T) ILLTOWN 4854/MOTOWN	◆ ZHANE
30	32	37	3	MISLED (T) (X) 550 MUSIC 77451/EPIC	◆ CELINE DION
31	26	27	10	I BELIEVE (M) (T) (X) PERSPECTIVE 7447/A&M	◆ SOUNDS OF BLACKNESS
32	37	49	7	GOOD TIME (T) (X) LOGIC 62839/RCA	◆ SOUND FACTORY
33	30	25	7	GOT ME WAITING (T) UPTOWN 54625/MCA	◆ HEAVY D. & THE BOYZ
34	25	28	12	I GOT CHA OPIN (T) WRECK 20083/NERVOUS	◆ BLACK MOON
35	20	16	18	C.R.E.A.M. (CASH RULES EVERYTHING AROUND ME) (M) (T) (X) LOUD 62766/RCA	◆ WU-TANG CLAN
36	40	34	4	PUMPS AND A SUMP (T) (X) GIANT/REPRISE 14196/WARNER BROS.	◆ HAMMER
37	33	30	9	LOVE ON MY MIND (M) (T) (X) SO SO DEF 77408/COLUMBIA	◆ XSCAPE
38	19	19	6	WARRIOR'S DRUM (T) BLACK FIST 27491/SELECT STREET	◆ KING JUST
39	21	17	19	IT AIN'T HARD TO TELL (M) (T) COLUMBIA 77320	◆ NAS
40	RE-ENTRY		4	DON'T TURN AROUND (M) (T) ARISTA 1-2692	◆ ACE OF BASE
41	36	31	3	BACK IN THE DAY (M) (T) (X) GIANT/REPRISE 41416/WARNER BROS.	◆ AHMAD
42	41	50	15	GIN AND JUICE (M) (T) (X) DEATH ROW/INTERSCOPE 95951/AG	◆ SNOOP DOGGY DOGG
43	17	29	5	PART TIME LOVER/I'M STILL... (M) (T) (X) DEATH ROW/INTERSCOPE 98283/AG	◆ H-TOWN/AL B. SURE!
44	35	15	6	FLOW ON (M) (T) PENDULUM 58146/ERG	LORDS OF THE UNDERGROUND
45	RE-ENTRY		4	STOMP (T) (X) IMAGO 25035	◆ BIG FUN
46	RE-ENTRY		4	PROPS OVER HERE (T) VIOLATOR 1219/RELATIVITY	◆ THE BEATNUTS
47	NEW ▶		1	FOLLOW ME (M) (T) STRICTLY RHYTHM 1288	ALY-US
48	34	32	13	THE MOST BEAUTIFUL GIRL IN THE WORLD (T) NPG 72514/BELLMARK	◆ Prince
49	14	10	18	SUMP 'N' GRINO (T) (X) JIVE 42206	◆ R. KELLY
50	RE-ENTRY		3	STIR IT UP/ROCK MY HEART (M) (T) (X) ARISTA 1-2699	HADDAWAY

Titles with the greatest sales or club play increases this week. ◆ Videoclip availability. Catalog number is for cassette maxi-single, or vinyl maxi-single if cassette is unavailable. On sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1994, Billboard/BPI Communications.

DANCE TRAX

(Continued from preceding page)

chelle Weeks, who gave birth to a bouncin' baby boy Friday, June 3. She's riding the Billboard Club Play Chart as the lead voice on **Diva Convention's** "Never Leave You Lonely" . . . Whilst we're on the subject of divas, **Gloria Gaynor** is prepping to hit the comeback trail, with her first full-length U.S. release in years. Radikal Records will issue a set of covers this fall, with selections including new recordings of her own "Never Can Say Goodbye" and "I Will Survive," as well as disco versions of chestnuts like **Barry White's** "First, Last, My Everything" and **Dionne Warwick's** "I Say A Little Prayer" . . . Also back on active duty is **Viola Wills**, who has been signed to ZYX Records' IMG subsidiary. "No News Is Good News," her first single with the label, has just shipped to club DJs. It's a festive **Darryl Payne** production that will tickle the fancy of mainstream pop and hi-NRG DJs . . . Mark your calendar. Members of Toronto's club community will gather Sept. 6-10 at the Sheraton Centre for the first Can-Am Dance Music Exchange. The confab aims to build a bridge between the Canadian and U.S. dance scenes with a series of artist/DJ showcases and think-tank discussions . . . Dance music insiders may know 3rd Floor Productions as the headquarters for the ever-popular **DJ EFX** and **DJ Digit**. In recent months, however, the company has added another name to its remixer roster, **Tyler Stone**. She has brought a retro-funk intensity to her growing list of projects, which include a radio version of "100% Pure Love" by **Crystal Waters** and **Janice Robinson's** lovely "Children." Stone also is writing and producing her own vocal material and will begin shopping for a label deal shortly. Keep a close eye (and ear) on this promising new talent, she is quite the dynamo . . . It's the end of an era. Venerable 14-year-old indie label Megatone Records has moved from its founding roots of San Francisco to Hollywood, Calif., the result of a management change. **John Hedges** has handed the baton to longtime artist manager **Terrence Brown**, who is taking on the role of label president. Hedges remains as chairman of Megatone. Megatone is rightly credited as one of the forerunners of the '80s era, and was once the creative home of **Sylveater**, **Patrick Cowley**, **David Diehold**, and **Marty Blecman**, all of whom have been lost over the years to complications resulting from AIDS. There is no word yet on roster revisions.

Traditional Country's Youthful Outlook

Polydor Hopes Green Roster Strikes Gold

■ BY EDWARD MORRIS

NASHVILLE—You can't fault the symbolism. Polydor Records invaded the country market on D-Day with its June 6 release of Chely Wright's single "He's A Good Ole Boy." The song is also a fitting symbol of the newly reactivated label's tilt toward young performers and traditional country music.

"Tradition is [usually] related to [an artist's] age," says Polydor president Harold Shedd. "But we've been able to find some young country singers who really are into traditional music. And right now that's an important part of what we're trying to do. We've got a great opportunity to explore that in the younger demos with the right kind of music."

Polydor is making its spinoff from Mercury Records with a roster of seven acts: Wright, Amie Comeaux, Shane Sutton, the Moffatts, Clinton Gregory (formerly with Step One Records), and Davis Daniel and Toby Keith (both of whom followed Shedd from Mercury). British singer Graham McHugh was supposed to be on the label but signed to Giant Records at the last minute.

Working with Shedd are VP/GM Steve Miller, VP of A&R Buddy Cannon, VP of promotion Ralph Carroll, and a staff of 15.

WRIGHT

Shedd, who rose to prominence as Alabama's producer, says he will focus his attention on the crestive side, while Miller will handle "the everyday workings" of the label.

In addition to the exposure she's receiving through her new single and video, the 23-year-old Wright (whose first name is pronounced "Shelly") will be on the road this summer promoting the Marlboro Country Nights Dance Showdown. Shedd says Wright grew up on a Kansas farm, where she absorbed such traditional country influences as Connie Smith and Buck Owens.

Wright came to Nashville after graduating from high school and enrolled at Middle Tennessee State University. During this period, she also worked several part-time jobs in the music business and eventually earned a performing slot on Opryland's General Jackson showboat. Grand Ole Opry star Porter Wagoner brought her to Shedd's attention.

"She's at a point in her career where she's pretty well aware of what she wants to do," Shedd says, noting that she chose him and Barry Beckett to coproduce her first album—rather than waiting for the label to suggest a producer. "Chely's done a lot more homework than most artists do at this point," Shedd says admiringly. Her album, for which she co-wrote five songs,

(Continued on page 32)

Chuck's Crowd. Chuck Long, center, host of "Chuck's Country Lightning" on Americana Television Network, gabs with some of his guests. From left are recording artists Doug Stone, Sweethearts Of The Rodeo's Kristine Arnold and Janis Gill, and Mike Henderson.

Opry Fashion Show Leads T.J. Martell Fund-Raiser

NASHVILLE—Local involvement with this year's T.J. Martell Foundation fund-raising activities began June 6 with a fashion show and will conclude Dec. 3 with a flag footbsll game between teams fielded by country record labels. More than $170,000 was raised last year, according to events coordinator Tod Minnich.

The Grand Ladies Of The Grand Ole Opry Luncheon & Fashion Show took place June 6 at the Spring House Golf Club at Opryland, with tickets tagged at $30 each. The Castner Knott department stores presented the show, using both their own models and Grand Ole Opry stars Carol Lee Cooper, Jan Howard, Jeannie Seely, Jean Shepard, Connie Smith, and Kitty Wells. Singer Lisa Stewart co-hosted the show with Castner Knott's fashion director.

On July 29, there will be a silent auction held to benefit the Foundation as part of the National Assn. of Music Merchants' meeting at the Nashville Convention Center.

Through the summer, the Foundation will oversee the Country Dream DISCovery Song Contest, sponsored by Gibson Guitars. Minnich says there will be an entry fee of about $35 for each song. All fees will be donated to the Foundation. Volunteers from Music Row will screen the tapes, Minnich explains, after which the top 10-15 songs will be put on a CD and "distributed throughout the music industry."

Minnich says a similar contest was held recently in Los Angeles on a smaller scale and resulted in winners being signed to both major and independent labels. And, he adds, the activity generated "such an overwhelming response that people in the general public wanted to buy the album." He says there is discussion about selling the Gibson-sponsored compilation.

For the second year, there will be a "Best Of Carl P. Mayfield" album compiled from the local air personality's best skits and sold in local convenience stores. Last year's album, avsilable only on cassette, raised $16,000. Minnich says the upcoming edition may be issued in both cassette and CD.

The bulk of fund-raising will occur through a series of events from Sept. 23-Oct. 3, beginning with the T.J. Martell Concert. It stars John Anderson, Marty Stuart, Tracy Lawrence, and John Berry and is a part of the Crown Royal Concert series. It will be staged at the Starwood Amphitheatre, just outside Nashville.

For those involved in the charity, BMI will host a cocktail reception Sept. 30 at Nashville's Hard Rock Cafe. The Celebrity Tennis Tournament is set for Oct. 1 at Vanderbilt University. A celebrity host has not yet been selected.

On Oct. 2, the Celebrity Golf Tournament will be held at the Hermitage Golf Course, with Vince Gill hosting. And on Oct. 3, Billy Dean and Faith Hill will host the Bowling Bash, which also includes s billiards contest and a silent auction, at Hermitage Lanes.

Each month during the fund drive, the Texana Grill will feature a celebrity bartender, who will give the tips and donations generated by the appearance, plus a percentage of the bar receipts.

The interlabel football game, dubbed the "Turkey Bowl," is set for Dec. 3. Funds will be raised through label entry fees. Minnich says it will probably be held at David Lipscomb High School.

EDWARD MORRIS

New Country: How Much Is Too Much?

Influx Of Young Talent Raises Genre's Standards

Nashville Scene

by Edward Morris

NEVER TOO MANY: A recurring lament among label execs and radio programmers nowadays is that there are too many new country acts for the market to absorb. Perhaps this is true—if radio is the only nexus to the market. But the unparalleled influx of talent has many wholesome effects that cannot be measured by radio's standards alone.

The first, of course, is the general enrichment of the music that occurs when young artists discover and rush to it. As more of these artists compete for a finite number of places on the labels and at radio, video, and retail, the good talent squeezes out both the marginal and the dabblers. Those few who ultimately make it to the top, then, will have done so becsuse of their extraordinary appeal—an appeal that may emanate from their vocal charm, personality, song selection, or from other alluring qualities even less tangible. A generally high level of talent doesn't mean, of course, that there will be a surplus of **Merle Haggards, Tammy Wynettes,** or other such once-in-a-generation stars. But it does create a situation in which the giants have to work hard at their art to maintain their stature and audiences—instead of just going through the motions.

The wealth of new acts also brings out the best from songwriters, since, in most cases, a good voice needs s great song to get itself noticed. The 200 or so acts now recording on country labels have survived withering competition. That being the case, they are likely to produce more memorable music than did the smaller and less artistically adventurous rosters of 10 and 20 years ago. And that prospect alone makes the "talent glut" seem almost benign.

MAKING THE ROUNDS: Sony Tree has moved back into its old—but newly renovated—headquarters at 8 Music Square West. It contains, among other amenities, a new recording studio . . . Word is out that Malaco Records will soon start a country label and is closing in on a major distributor for it . . . Fresh from his Academy Of Country Music triumphs in May, **Alan Jackson** maintained his prize-winning momentum by copping five honors at the TNN/Music City News Country Awards show June 6. In addition to taking the entertainer of the year honor, Jackson won in the male artist, video, album, and single categories. Other winners: **Lorrie Morgan,** female artist; **the Statler Brothers,** vocal group; **Sawyer Brown,** vocal band; **Brooks & Dunn,** vocal duo; **Reba McEntire & Linda Davis,** vocal collaboration; **John Michael Montgomery,** Star Of Tomorrow; **Ray Stevens,** comedian; **Vince Gill,** instrumentalist; and **Paul Overstreet,** Christian country artist. **Dolly Parton** was voted winner of the Minnie Pearl and Living Legend awards.

The best new book on the music business we've seen in years is "Music, Money, And Success: The Insider's Guide To The Music Industry." Written by **Jeffrey Brabec,** VP of business affairs for the Chrysalis Music Group, and **Todd Brabec,** director of membership for ASCAP, the guide is not only detailed and thorough (both Brabecs are attorneys) but also readable. One of its most informative features is explaining precisely how much money records and songs should earn in different contexts, such as commercials, movies, stage, TV, foreign, etc. The book is in hardback and published by Schirmer.

Congratulations to **Tim McGraw** and to his label, Curb Records, on earning their first double-platinum for McGraw's debut album, "Not A Moment Too Soon" . . . **Charley Pride** donated proceeds from the first evening performance at his new theater in Branson, Mo.—more than $20,000—to Junior Achievement of the Ozarks . . . Nashville native **Elaine Wood** has returned to her hometown to head up PR for the soon-to-open Hard Rock Cafe . . . Trifecta Entertainment, a PR, marketing, and promotion firm, has opened in Nashville. **Dixie Pineda** runs it . . . **Brian Jones** and **Tony Lee** have joined Buddy Lee Attractions as booking agents . . . **Guy Parker** has been hired to head Five Star Music's gospel division.

MARK YOUR CALENDAR: The Old Joe Clark Bluegrass Festival is set for July 1-3 at Renfro Valley, Ky. Headliners include **the Osborne Brothers, J.D. Crowe, Jim & Jesse, the Del McCoury Band, the Lewis Family, Lonesome River Band, Rarely Herd, Lost & Found, IIIrd Tyme Out,** and **the New Coon Creek Girls** . . . MCA Records' **Mark Collie** will host the first "Mark Collie Celebrity Race For Diabetes Research" Oct. 13 at the Nashville Motor Speedway.

SIGNINGS: **Mark Chesnutt** to Decca Records . . . Asylum Records artist **Bob Woodruff** and **the McCarters** to the Bobby Roberts Co. for booking . . . **Jennifer Saint John** to S.I.R. Management, Nashville . . . **Riley Coyle** to Playback Records . . . **T.W. Hale** and **Bill Whitbeck** to songwriting deals with Life Music Group, Nashville.

Billboard® TOP COUNTRY ALBUMS™

FOR WEEK ENDING JUNE 18, 1994

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★★★ NO. 1 ★★★		
1	1	1	11	TIM MCGRAW ▲[2] CURB 77659 (9.98/13.98) 11 weeks at No. 1	NOT A MOMENT TOO SOON	1
2	2	2	6	REBA MCENTIRE MCA 10994 (10.98/15.98)	READ MY MIND	2
3	4	4	19	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
4	5	23	3	SOUNDTRACK ATLANTIC 82595/AG (10.98/16.98)	MAVERICK	4
5	3	3	4	TRAVIS TRITT WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	3
6	6	5	14	VARIOUS ARTISTS ▲ MCA 10965 (10.98/16.98)	RHYTHM COUNTRY & BLUES	1
7	7	6	40	GARTH BROOKS ▲[4] LIBERTY 80857 (10.98/16.98)	IN PIECES	1
				★★★ GREATEST GAINER ★★★		
(8)	9	8	67	BROOKS & DUNN ▲[7] ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
9	8	7	4	LORRIE MORGAN BNA 66379 (9.98/15.98)	WAR PAINT	7
(10)	11	9	59	PATTY LOVELESS ● EPIC 53236/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	9
11	10	10	6	PAM TILLIS ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	6
12	17	18	101	MARY-CHAPIN CARPENTER ▲[7] COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
13	15	17	17	NEAL MCCOY ATLANTIC 82568 (10.98/15.98) HS	NO DOUBT ABOUT IT	13
14	12	22	3	KATHY MATTEA MERCURY 518852 (10.98 EQ/15.98)	WALKING AWAY A WINNER	12
15	13	11	87	ALAN JACKSON ▲[3] ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
16	19	14	30	FAITH HILL ● WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	7
17	14	13	13	JOHN BERRY LIBERTY 80472 (9.98/13.98) HS	JOHN BERRY	13
18	18	16	56	LITTLE TEXAS ▲ WARNER BROS. 45276 (9.98/15.98)	BIG TIME	6
(19)	24	26	19	COLLIN RAYE EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12
20	16	12	36	REBA MCENTIRE ▲[2] MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
21	21	15	11	CONFEDERATE RAILROAD ● ATLANTIC 82505/AG (10.98/15.98)	NOTORIOUS	6
22	22	19	92	VINCE GILL ▲[2] MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
(23)	27	27	59	TOBY KEITH ● MERCURY 514421 (9.98 EQ/15.98) HS	TOBY KEITH	17
24	23	21	34	VARIOUS ARTISTS ▲[2] GIANT 24531/WARNER BROS. (10.98/15.98)	COMMON THREAD: THE SONGS OF THE EAGLES	1
25	28	29	90	GEORGE STRAIT ▲[3] MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
26	26	24	44	CLAY WALKER ● GIANT 24511/WARNER BROS. (9.98/15.98) HS	CLAY WALKER	8
27	29	30	18	BLACKHAWK ARISTA 18708 (9.98/15.98)	BLACKHAWK	17
28	25	25	195	GARTH BROOKS ▲[10] LIBERTY 93866 (9.98/13.98)	NO FENCES	1
29	20	20	6	RANDY TRAVIS WARNER BROS. 45501 (10.98/15.98)	THIS IS ME	10
(30)	34	35	34	ALABAMA RCA 66296 (9.98/15.98)	CHEAP SEATS	16
				★★★ HOT SHOT DEBUT ★★★		
(31)	NEW ▶		1	HAL KETCHUM CURB 77660 (10.98/15.98)	EVERY LITTLE WORD	31
32	33	31	6	JOHNNY CASH AMERICAN 45520*/WARNER BROS. (9.98/15.98)	AMERICAN RECORDINGS	26
33	31	28	63	DWIGHT YOAKAM ▲ REPRISE 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4
34	33	34	18	THE MAVERICKS MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	30
35	32	32	47	CLINT BLACK ▲ RCA 66239 (10.98/15.98)	NO TIME TO KILL	2
36	35	32	147	BROOKS & DUNN ▲[3] ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	3
37	36	36	266	GARTH BROOKS ▲[5] LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2
38	38	38	82	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15.98) HS	LIFE'S A DANCE	4
(39)	39	43	43	AARON TIPPIN ● RCA 66251 (9.98/15.98)	CALL OF THE WILD	6
40	37	33	36	GEORGE STRAIT ▲ MCA 10907 (10.98/15.98)	EASY COME, EASY GO	2
41	40	40	110	CONFEDERATE RAILROAD ▲ ATLANTIC 82335/AG (9.98/15.98) HS	CONFEDERATE RAILROAD	7
42	42	39	20	SOUNDTRACK MCA 10927 (10.98/16.98)	B SECONDS	3
43	41	41	143	GARTH BROOKS ▲[9] LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
44	45	46	50	JOHN ANDERSON BNA 66232 (9.98/15.98)	SOLID GROUND	12
				★★★ PACESETTER ★★★		
(45)	51	53	38	MARTINA MCBRIDE RCA 66288 (9.98/15.98) HS	THE WAY THAT I AM	40
(46)	49	50	15	RICK TREVINO COLUMBIA 53560/SONY (9.98 EQ/15.98) HS	RICK TREVINO	23
47	43	42	56	WYNONNA ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	1
48	46	45	50	MARK CHESNUTT ● MCA 10851 (10.98/15.98)	ALMOST GOODBYE	6
49	44	44	13	BILLY DEAN LIBERTY 28357 (10.98/15.98)	GREATEST HITS	29
50	48	47	59	JOE DIFFIE ● EPIC 53002/SONY (10.98 EQ/15.98)	HONKY TONK ATTITUDE	10
51	47	48	21	BOY HOWDY CURB 77656 (6.98/9.98) HS	SHE'D GIVE ANYTHING	19
52	52	51	65	SAMMY KERSHAW ● MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	11
(53)	61	64	21	JEFF FOXWORTHY WARNER BROS. 45931 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	52
54	55	54	107	BILLY RAY CYRUS ▲[7] MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1
55	59	58	65	TRACY LAWRENCE ▲ ATLANTIC 82483/AG (9.98/15.98)	ALIBIS	5
56	54	55	4	VARIOUS ARTISTS K-TEL 6120 (8.98/14.98)	TODAY'S GREATEST COUNTRY	50
57	57	57	121	JOHN ANDERSON ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	10
58	50	49	6	LINDA DAVIS ARISTA 18749 (9.98/15.98) HS	SHOOT FOR THE MOON	28
59	58	52	114	WYNONNA ▲[3] CURB 10529/MCA (10.98/15.98)	WYNONNA	1
60	64	61	13	CHRIS LEDOUX LIBERTY 28458 (10.98/15.98)	BEST OF	51
61	56	56	13	SUZY BOGGUSS LIBERTY 28457 (10.98/15.98)	GREATEST HITS	38
62	60	60	4	VARIOUS ARTISTS K-TEL 6121 (8.98/14.98)	TODAY'S NUMBER ONE COUNTRY	56
63	62	63	94	TRAVIS TRITT ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	6
64	67	62	87	GARTH BROOKS ▲[5] LIBERTY 98743 (10.98/16.98)	THE CHASE	1
(65)	71	74	10	HANK WILLIAMS, JR. CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	65
66	68	67	160	ALAN JACKSON ▲[7] ARISTA 6681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
67	65	65	169	VINCE GILL ▲ MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	5
68	63	59	41	SHENANDOAH RCA 66267 (9.98/15.98)	UNDER THE KUDZU	38
69	53	73	75	VINCE GILL RCA 61130* (7.98/11.98)	I NEVER KNEW LONELY	47
(70)	NEW ▶		1	SOUNDTRACK EPIC SOUNDTRAX 64379/SONY (10.98/16.98)	THE COWBOY WAY	70
71	70	68	77	REBA MCENTIRE ▲[2] MCA 10673 (10.98/15.98)	IT'S YOUR CALL	1
72	72	72	87	LORRIE MORGAN ▲ BNA 66047 (9.98/13.98)	WATCH ME	15
(73)	RE-ENTRY		30	TANYA TUCKER ● LIBERTY 89048 (10.98/15.98)	SOON	18
74	69	70	60	BILLY RAY CYRUS ▲ MERCURY 514758 (10.98 EQ/16.98)	IT WON'T BE THE LAST	1
75	66	71	31	SUZY BOGGUSS LIBERTY 89261 (10.98/15.98)	SOMETHING UP MY SLEEVE	27

◯ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows artists removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan, Inc.

Billboard® Top Country Catalog Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

FOR WEEK ENDING JUNE 18, 1994

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲[4] MCA 12* (7.98/12.98) 139 weeks at No. 1	GREATEST HITS	161
2	6	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	161
3	2	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	159
4	4	GEORGE JONES ● EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	146
5	6	GEORGE STRAIT ▲ MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	161
6	6	GEORGE STRAIT ▲[2] MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	159
7	10	DAVID ALLAN COE ▲ COLUMBIA 35627/SONY (5.98 EQ/9.98)	GREATEST HITS	67
8	8	VINCE GILL MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	34
9	10	MARY-CHAPIN CARPENTER ● COLUMBIA 44228/SONY (7.98 EQ/11.98)	STATE OF THE HEART	34
10	12	ALABAMA ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	37
11	7	CONWAY TWITTY ▲ MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	50
12	15	THE JUDDS ▲[7] CURB 8318/RCA (9.98/15.98)	GREATEST HITS	44
13	4	VINCE GILL ● RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	159
14	16	ALABAMA ▲[3] RCA 7170* (9.98/13.98)	GREATEST HITS	160
15	11	REBA MCENTIRE ● MCA 6294* (4.98/11.98)	SWEET SIXTEEN	131
16	16	WAYLON JENNINGS ▲[4] RCA 3378* (8.98)	GREATEST HITS	45
17	19	KEITH WHITLEY RCA 52277 (9.98/13.98)	GREATEST HITS	20
18	11	ALABAMA RCA 61040 (9.98/13.98)	GREATEST HITS VOL. 2	22
19	16	GEORGE STRAIT MCA 10450 (8.98/15.98)	TEN STRAIT HITS	8
20	22	DOUG STONE EPIC 47357 (5.98 EQ/9.98)	I THOUGHT IT WAS YOU	38
21	18	WILLIE NELSON ▲[2] COLUMBIA 237542/SONY (9.98 EQ/13.98)	GREATEST HITS	20
22	—	KENNY ROGERS ▲ LIBERTY 5112*/CAPITOL (9.98/15.98)	TWENTY GREATEST HITS	66
23	—	TRAVIS TRITT ▲ WARNER BROS. 26094 (9.98/13.98)	COUNTRY CLUB	13
24	—	THE JUDDS CURB 61018/RCA (9.98/13.98)	GREATEST HITS VOL. II	17
25	23	PAM TILLIS ARISTA 8642 (8.98/13.98)	PUT YOURSELF IN MY PLACE	2

Catalog albums are older titles which are registering significant sales. © 1994, Billboard/BPI Communications and SoundScan, Inc.

COUNTRY CORNER

by Lynn Shults

SCORING HIS SECOND CONSECUTIVE NO. 1 with "Wink" (6-1) is **Neal McCoy**. The track was produced by **Barry Beckett** and written by **Bob Dipiero** and **Tom Shapiro**. McCoy, like many before him, was believed to be a can't-miss star when he signed with Atlantic records in 1990. Reality surfaced quickly as his debut release, "If I Built You A Fire," peaked at No. 48 on Billboard's Hot Country Singles & Tracks in January 1991. It took him 18 months to better his debut release, with McCoy reaching No. 40 with "Where Forever Begins" in June 1992. He also had to survive changes at Atlantic, as **Rick Blackburn** was in the process of positioning Atlantic to become a competitive force on the Nashville music scene. But destiny was in McCoy's corner. Although not breaking through during country's initial wave of success, McCoy had the support of a large group of believers. Blackburn assigned the task of putting it all together on record to the legendary Beckett. McCoy, Beckett, and the Atlantic staff's dreams finally came true as "No Doubt About It" occupied the No. 1 position on the Hot Country Singles & Tracks chart in the April 10, 1993, issue of Billboard. So this year's Fan Fair is a special one for McCoy, his family, and his friends. His path wasn't easy, but no one said it would be a cakewalk to the top of the charts.

THE MOST ACTIVE TRACK on the singles chart is "Summertime Blues" (debut-53) by **Alan Jackson**, followed by "Girls With Guitars (57-42) by **Wynonna**; "Stop On A Dime" (30-23) by **Little Texas**; "Whisper My Name" (67-55) by **Randy Travis**; "Dreaming With My Eyes Open" (51-46) by **Clay Walker**; "Half The Man" (54-49) by **Clint Black**; "Wink" (6-1) by Neal McCoy; "Renegades, Rebels, And Rogues" (38-30) by **Tracy Lawrence**; "Love A Little Stronger" (44-36) by **Diamond Rio**; and "Take These Chains From My Heart" (39-32) by **Lee Roy Parnell**.

ALBUM SALES CONTINUE TO BE SOFT, but all the media attention generated by Fan Fair should pump some life into next week's country retail sales. Albums continuing to improve in this sluggish environment are the week's Greatest Gainer, "Hard Workin' Man" (9-8) by **Brooks & Dunn**, and the Pacesetter album of the week, "The Way I Am" (51-45) by **Martina McBride**. Albums also showing increases over the previous week's retail sales include "Greatest Hits, Vol. I" (71-65) by **Hank Williams Jr.**; "You Might Be A Redneck If . . ." (61-53) by **Jeff Foxworthy**; and "Cheap Seats" (34-30) by **Alabama**.

FAN FAIR AND SUMMER LIGHTS are a perfect one-two combo for the city of Nashville and its entertainment industry. Although the two are independent of each other, they do fuse to make for a dynamic 10-day run of fun and excitement for local residents and tourists alike. Among the highlights of the combined events were **Shelby Lynn & the Swing Kings'** Summer Lights performance, and a stunned **Tim McGraw** receiving accolades for the combined accomplishments of his No. 1 singles "Indian Outlaw" and "Don't Take The Girl," the double-platinum success of his No. I album "Not A Moment Too Soon," and an RIAA gold certification for retail sales of his "Indian Outlaw" video. And then there was the midnight cruise on Opryland's General Jackson showboat, boogieing to the Texas swing of **Asleep At The Wheel**.

NITTY GRITTY DIRT BAND FINDS LIBERTY

(Continued from page 10)

more than the usual marketing muscle behind the release.

"We decided to throw out the traditional marketing campaign based around country radio sirplay and just make it a priority to get the consumer to listen to this record," says Liberty VP of sales and marketing Bob Freese. "We know there are a million Dirt Band fans out there because they still come to the shows."

Liberty plans to put special emphasis on the growing number of "listening posts" at the retail level. The company used this increasingly viable marketing tool, which allows consumers to preview a record in the store, to great effect with Asleep At The Wheel's "Tribute To The Music Of Bob Wills" project. That album, according to SoundScan, has racked up sales of 155,000 copies to date. Jon Kerlikowske, GM of Tower Records' Nashville store, reports that "many records that have no airplay at all, where the only chance to hear them would be here in the listening booth" have done surprisingly well due to in-store play.

"When Asleep At The Wheel was featured in our listening booth through February and March, sales remained consistent," says Kerlikowske. "When the record went off the listening post, sales dropped by half."

Liberty hopes to duplicate the upside results with the Dirt Band; Kerlikowske confirms the label is pushing "Acoustic" at the retail level "big time." The record company purchased an art board outside Tower's Nashville location and sent the record along with a letter to key Music City industry figures, including those at competing labels, in an effort to generate industry interest in the project.

Liberty will employ listening posts at Tower, Sound Warehouse, Camelot, Musicland, Target, and Best Buy.

Having survived all these years in the fickle business of music, the Nitty Gritty Dirt Band has learned to adapt as radio trends have come and gone. This is not the first time the band has found itself slipping through format cracks. In the early '80s, after years of success on the pop side, the band dealt with a similar freeze-out by moving over to country, where it already enjoyed a considerable reputation based on its participation a decade before in the generation-spanning project, "Will The Circle Be Unbroken."

"We were at a crossroads when we came to Nashville in 1982," says Hanna. "We believed in the music we were making, but there was nowhere for it to go. It was great to find that the same kind of music we were making in the '70s was what country radio was just then beginning to play. If it wasn't for country radio, I don't think the Dirt Band would be here today."

It may not be long before the Dirt Band is saying the same thing about the growing number of adult alternative stations, some of which have already added "Cupid's Got A Gun" from "Acoustic" to their playlists.

"Years ago, when I was doing progressive radio in college, you played the Dirt Band, so for them to come out with a record that works for AAA stations is no surprise," says Jeff Luchsinger, PD at KERA, an adult alternative station in Dallas. "The lyric to 'Cupid's Got A Gun' is wonderful, and it's got a really nice forward motion. I know our listeners are going to love it."

Obviously, band and record company would love "Acoustic" to somehow connect at radio, but whatever happens, for the members of the Nitty Gritty Dirt Band, getting the chance to make this album was satisfaction enough.

"I think we were handed an opportunity in an accidental way," says Hanna. "This is an album we've wanted to make for years, but we had another assignment, which was to make radio records. We're putting this record out there as a whole collection of songs. If radio plays it, great, but that's not the point."

TRADITIONAL COUNTRY'S YOUTHFUL OUTLOOK

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will be out in August.

With co-producer David Briggs, Shedd has started work on 17-year-old Amie Comeaux's album. He says he has been grooming Comeaux as an artist since she was 11. "She's quite a singer and actress," he reports, "and just an all-around producer's dream." Shedd says he expects to release Comeaux's first single before the end of this year.

Miller adds that he is arranging a tie-in between the young singer and J.C. Penney's Junior Miss division, the details of which are still being worked out. Toby Keith has just done a promotion on leasing for Ford Motor Credit.

Such high-profile tie-ins, Shedd contends, will not only help support developing talent but also "elevate the image of country music to some other levels."

Shedd and Nelson Larkin are producing Keith's second album, which will debut in September. "Toby is maturing—not only as [a performer] but as a writer," Shedd says. "This album has some material on it that I think is a giant step from where we started a couple of years ago."

Keith agreed to switch from Mercury to Polydor, Shedd explains, partly to maintain the artistic relationship he had already established with Shedd. But an equally important motivation, from the label's point of view, was to start with a "flagship" artist of proven radio appeal and sales potential. (Keith's debut album has been certified gold.)

Davis Daniel's first Polydor single will be pulled from his Mercury album released earlier this year. Shedd will produce Daniel's forthcoming album.

With Clinton Gregory, a relatively recent signing, Shedd says he hopes "to explore some of those areas that have not been explored yet," such as his excellence as a fiddle player. The A&R department is looking for songs for Gregory. Plans are for a single to be out this year.

Russ Zavitson and Tony Haselden, who work at Shedd's Music Mill recording studio, will produce 18-year-old Shane Sutton's first project. Besides being a singer, Sutton, is—in Shedd's estimate—"quite an accomplished guitar player." His album is set to debut in 1995.

The Moffatts—an act comprising 10-year-old male triplets and their 11-year-old brother—are in development. Shedd reports that they are working this summer in Branson, Mo. and says he is now looking for material for them.

Shedd has signed a three-year deal with Polydor and is sure of its resolve to earn a place in Nashville. "We're in it for the long run," he says. "It's not an experiment. It's the real thing."

COUNTRY SINGLES A-Z
PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

41 **ADDICTED TO A DOLLAR** (Bakool, ASCAP/Brian's Dream, ASCAP/That's A Smash, BMI)
64 **ALL OVER TOWN** (Edge O' Woods, ASCAP/Taguchi, ASCAP/Richard Rankin, ASCAP) CPP
62 **BABY NEEDS NEW SHOES** (Gibron, BMI/Atlantic, BMI/Howe Sound, BMI/Frankly Scarlett, BMI/Stork, BMI/EMI Blackwood, BMI) HL
20 **BEFORE YOU KILL US ALL** (Careers-BMG, BMI/Breakar Maker, BMI/Famous Island Bound, ASCAP) HL/CPP
66 **BE MY BABY TONIGHT** (New Haven, BMI/Music Hill, BMI/DI, ASCAP)
70 **BETTER YOUR HEART THAN MINE** (Sister Elisabeth, BMI/Slugga Songs, BMI) CPP
54 **BUT I WILL** (WB, ASCAP/East 64th, ASCAP/Warner-Tamerlane, BMI/Larry Stewart, BMI/Yasa, BMI)
68 **BY THE WAY SHE'S LOOKIN'** (Nocturnal Eclipse, BMI/Minnetonka, BMI/Mora Songs, BMI/De Burgo, BMI)
13 **THE CHEAP SEATS** (Careers-BMG, BMI/With Any Luck, BMI) WBM/HL
61 **COWBOY BAND** (Careers-BMG, BMI/Conosauga Troubadors, BMI)
24 **COWBOYS DON'T CRY** (Jim's Allisongs, BMI/16 Stars, BMI) HL
65 **CRY WOLF** (BMG, ASCAP/Manor House, ASCAP/Starstruck Writers Group, ASCAP) HL
8 **DADDY NEVER WAS THE CADILLAC KIND** (Maypop, BMI/Colgems-EMI, ASCAP) WBM/HL
7 **DON'T TAKE THE GIRL** (Eric Zanetis, BMI) CPP
46 **DREAMING WITH MY EYES OPEN** (Famous, ASCAP/Pookie Bear, ASCAP)
14 **EVERY ONCE IN A WHILE** (EMI Blackwood, BMI/Stroudacaster, BMI/WB, ASCAP) CPP/WBM/HL
52 **FALLING OUT OF LOVE** (Fat R Brite, BMI/Santeele, BMI)
15 **FOOLISH PRIDE** (Post Oak, BMI)
42 **GIRLS WITH GUITARS** (EMI April, ASCAP/Getarealjob, ASCAP)
31 **A GOOD RUN OF BAD LUCK** (Blackened, BMI) CPP
49 **HALF THE MAN** (Blackened, BMI)
43 **HANGIN' IN** (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI) CPP
73 **HONKY TONK CROWD** (Songs Of PolyGram, BMI/Tubb's Bus, BMI) HL
6 **HOW CAN I HELP YOU SAY GOODBYE** (Reynsong, BMI/Burton B. Collins, BMI/W.B.M., SESAC/W.T. Good, SESAC) HL
34 **IF BUBBA CAN DANCE (I CAN TOO)** (Sugar Bend, BMI/Polygram, ASCAP/Ranger Bob, ASCAP) HL
26 **IF THE GOOD DIE YOUNG** (Sony Tree, BMI/Almo, ASCAP) CPP/HL
57 **IF YOU CAME BACK FROM HEAVEN** (Englishtown, BMI/BMG, BMI) HL
37 **INDEPENDENCE DAY** (Sony Cross Keys, ASCAP) HL
51 **IN MY OWN BACKYARD** (Texas Wedge, ASCAP/Songwriters Ink, BMI/Regular Joe, BMI/Sony Tree, BMI) HL
12 **I TAKE MY CHANCES** (EMI April, ASCAP/Getarealjob, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) HL/CPP
59 **IT IS NO SECRET** (Music Corp. Of America, BMI/Mark Collie, BMI/Almo, ASCAP/Bro Blues, ASCAP) CPP/HL
19 **IT WON'T BE OVER YOU** (MCA, ASCAP/Kicking Bird, BMI) HL
20 **I WISH I COULD HAVE BEEN THERE** (Almo, ASCAP/Holmes Creek, ASCAP/Irving, BMI/Coltar Bay, BMI) CPP
44 **JUST ONCE** (N2O, ASCAP/Brien's Dream, ASCAP)
16 **LIFESTYLES OF THE NOT SO RICH & FAMOUS** (MCA Canada, SOCAN/Sold For A Song, SOCAN/Brother Bart, ASCAP/MCA, ASCAP) HL
9 **LITTLE ROCK** (Sony Tree, BMI) HL
36 **LOVE A LITTLE STRONGER** (Great Cumberland, BMI/Diamond Struck, BMI/Circle Of Life, BMI/Heart Doctor, ASCAP/Angelo DeLugo, ASCAP) CPP
40 **LOVEBUG** (Glad, BMI/Blackjack, BMI)
68 **LOVE DIDN'T DO IT** (RMG, ASCAP)
60 **MAMMAS DON'T LET YOUR BABIES GROW UP TO BE...** (Sony Tree, BMI) HL
72 **MORE LOVE** (That's A Smash, BMI/MCA, ASCAP/Gary Burr, ASCAP)
28 **NATIONAL WORKING WOMAN'S HOLIDAY** (Murrah, BMI/Castle Street, BMI/Ears Last, ASCAP/On The Mantel, ASCAP) CPP
17 **ONE NIGHT A DAY** (MCA, ASCAP/Gary Burr, ASCAP/Foreshadow, BMI/Uncle Pete, BMI) CLM/HL
58 **O WHAT A THRILL** (Musique Chanteclair, ASCAP/Bug, ASCAP)
35 **PIECE OF MY HEART** (Unichappell, BMI/Web IV, BMI) HL/WBM
67 **RADIO ACTIVE** (Sony Tree, BMI/Buckhorn, BMI/Sony Cross Keys, ASCAP) HL
71 **RED AND RIO GRANDE** (J-Hays, ASCAP/Supernaw, ASCAP)
30 **RENEGADES, REBELS AND ROGUES** (Sony Tree, BMI/Sony Cross Keys, ASCAP/Tracy Lawrence, ASCAP) HL
48 **ROCK BOTTOM** (BCL, BMI) HL/CPP
22 **ROPE THE MOON** (Almo, ASCAP/Bemetock, ASCAP/Just A Dream, ASCAP/Pearl Dancer, ASCAP) CPP
75 **RUNAWAY TRAIN** (Mighty Nice, BMI/Blue Water, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI) HL
56 **SHE CAN'T SAY I DIDN'T CRY** (Starstruck Angel, BMI/Stroudacaster, BMI)
47 **SOMETHING ALREADY GONE** (High Steppe, ASCAP/Humble Artist, ASCAP/Al Andersongs, BMI/Mighty Nice, BMI)
5 **SPILLED PERFUME** (Ben's Future, BMI/Sony Tree, BMI/Acuff-Rose, BMI) HL/CPP
23 **STOP ON A DIME** (Square Lake, ASCAP/Howlin' Hits, ASCAP) CPP
53 **SUMMERTIME BLUES** (Warner-Tamerlane, BMI)
32 **TAKE THESE CHAINS FROM MY HEART** (Milene, ASCAP) CPP
4 **THAT AIN'T NO WAY TO GO** (Sony Tree, BMI/Buffalo Prairie Songs, BMI/Don Cook, BMI) HL
21 **THAT'S MY BABY** (Almo, ASCAP/LaSongs, Ascap/Taste Auction, BMI/Wacissa River, BMI) CPP
11 **THEY DON'T MAKE 'EM LIKE THAT ANYMORE** (Farren Curtis, BMI/Mike Curb, BMI/Full Keel, ASCAP/Farrenuff, ASCAP/Curbsongs, ASCAP) WBM
25 **THINKIN' PROBLEM** (New Court, BMI/Low Country, BMI/Almo, ASCAP/Hayes Street, ASCAP/EMI April, ASCAP) HL/CPP
74 **THE TIN MAN** (Acuff-Rose, BMI/Songwriters Ink, BMI/Texas Wedge, ASCAP) CPP
27 **(TONIGHT WE JUST MIGHT) FALL IN LOVE AGAIN** (Al Andersongs, BMI/Mighty Nice, BMI/Hecktone, BMI/Foreshadow, BMI) CLM
63 **TRY NOT TO LOOK SO PRETTY** (Coal Dust West, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI/Warner-Tamerlane, ASCAP) HL/WBM
3 **WALKING AWAY A WINNER** (Great Cumberland, BMI/Diamond Struck, BMI/Little Big Town, BMI/American Made, BMI) WBM/CPP
2 **WHENEVER YOU COME AROUND** (Benefit, BMI/Foreshadow, BMI/Uncle Pete, BMI) CLM/WBM
50 **WHERE DO I FIT IN THE PICTURE** (Linde Cobb, BMI/Lori Jayne, BMI)
55 **WHISPER MY NAME** (WB, ASCAP/Big Tractor, ASCAP)
32 **WHOLE LOTTA LOVE ON THE LINE** (Acuff-Rose, BMI) CPP
10 **WHY HAVEN'T I HEARD FROM YOU** (Bash, ASCAP/Life Of The Record, ASCAP)
1 **WINK** (Little Big Town, BMI/American Made, BMI/Great Cumberland, BMI/Diamond Struck, BMI) WBM/CPP
18 **WISH I DIDN'T KNOW NOW** (Songs Of PolyGram, BMI/Tokeco, BMI) HL
29 **WOMAN, SENSUOUS WOMAN** (Acoustic, BMI) CPP
28 **YOUR LOVE AMAZES ME** (Gila Monster, SESAC/Great Cumberland, BMI/Diamond Struck, BMI) CPP
45 **YOU WOULDN'T SAY THAT TO A STRANGER** (August Wind, BMI/Hendershot, BMI/Longitude, BMI/Lazy Kato, BMI) WBM

Billboard® HOT COUNTRY™ SINGLES & TRACKS

FOR WEEK ENDING JUNE 18, 1994

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 133 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
				★ ★ ★ No. 1 ★ ★ ★	
1	6	8	9	WINK (1 week at No. 1) B BECKETT (B.DIPIERO,T SHAPIRO)	◆ NEAL MCCOY (C) (V) ATLANTIC 87247
2	2	5	10	WHENEVER YOU COME AROUND T BROWN (V GILL,P WASNER)	VINCE GILL (C) (V) MCA 54833
3	4	7	13	WALKING AWAY A WINNER J LEO (T SHAPIRO,B DIPIERO)	◆ KATHY MATTEA (C) (V) MERCURY 858 464
4	1	2	11	THAT AIN'T NO WAY TO GO D COOK,S HENDRICKS (R DUNN,K BROOKS,D COOK)	◆ BROOKS & DUNN (V) ARISTA 1-2669
5	7	9	13	SPILLED PERFUME S FISHELL,P TILLIS (P TILLIS,D DILLON)	◆ PAM TILLIS (V) ARISTA 1 2676
6	3	3	14	HOW CAN I HELP YOU SAY GOODBYE E GORDY JR (B B COLLINS,K TAYLOR-GOOD)	◆ PATTY LDVELESS (V) EPIC 77416
7	5	1	12	DON'T TAKE THE GIRL J STROUD,B GALLIMORE (C MARTIN,L W JOHNSON)	◆ TIM MCGRAW (C) (V) CURB 76925
8	8	12	11	LITTLE ROCK J HOBBS,E SEAY,P WORLEY (T DOUGLAS)	◆ COLLIN RAYE (V) EPIC 77436
9	9	14	15	DADDY NEVER WAS THE CADILLAC KIND B BECKETT (B NELSON,D GIBSON)	◆ CONFEDERATE RAILROAD (C) (V) ATLANTIC 87273
10	12	13	11	WHY HAVEN'T I HEARD FROM YOU T BROWN,R MCENTIRE (S KNOX,T W HALE)	◆ REBA MCENTIRE (C) (V) MCA 54823
11	13	14	10	THEY DON'T MAKE 'EM LIKE THAT ANYMORE C FARREN (J STEELE,C FARREN)	BOY HOWDY CURB ALBUM CUT
12	14	14	9	I TAKE MY CHANCES J JENNINGS,M C CARPENTER (M C CARPENTER,D SCHLITZ)	MARY-CHAPIN CARPENTER (V) COLUMBIA 77476
13	10	19	10	THE CHEAP SEATS J LEO,L M LEE,ALABAMA (M HUMMON,R SHARP)	◆ ALABAMA (V) RCA 62623
14	16	20	10	EVERY ONCE IN A WHILE M BRIGHT,T DUBOIS (H PAUL,V STEPHENSON,D ROBBINS)	◆ BLACKHAWK (C) (V) ARISTA 1 2668
15	19	18	9	FOOLISH PRIDE G BROWN (T TRITT)	◆ TRAVIS TRITT (C) (V) WARNER BROS 18180
14	10	6	14	WISH I DIDN'T KNOW NOW N LARKIN,H SHEDD (T KEITH)	◆ TOBY KEITH (V) MERCURY 858 290
17	19	24	7	ONE NIGHT A DAY A REYNOLDS (G BURR,P WASNER)	GARTH BROOKS LIBERTY ALBUM CUT
				★ ★ ★ AIRPOWER ★ ★ ★	
18	20	27	8	LIFESTYLES OF THE NOT SO RICH & FAMOUS J CRUTCHFIELD (B HILL,W TESTER)	◆ TRACY BYRD (C) (V) MCA 54778
				★ ★ ★ AIRPOWER ★ ★ ★	
19	21	21	21	IT WON'T BE OVER YOU S HENDRICKS (T BRUCE,T MCHUGH)	STEVE WARINER (V) ARISTA 1 2672
				★ ★ ★ AIRPOWER ★ ★ ★	
20	22	28	9	I WISH I COULD HAVE BEEN THERE J STROUD,J ANDERSON (J ANDERSON,K ROBBINS)	◆ JOHN ANDERSON (V) BNA 62795
21	24	29	10	THAT'S MY BABY G FUNDIS (L WHITE,C CANNON)	◆ LARI WHITE (C) (V) RCA 62764
22	14	4	14	ROPE THE MOON S HENDRICKS (J BROWN,J DENTON,A BROWN)	◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87248
23	14	10	9	STOP ON A DIME J STROUD,C DINAPOLI,D GRAU (P HOWELL,D O BRIEN,B SEALS)	LITTLE TEXAS WARNER BROS. ALBUM CUT
24	10	31	10	COWBOYS DON'T CRY J STROUD,J CARLTON (J ALLISON,J RAYMOND,B SIMON,D GILMORE)	◆ DARON NORWOOD (C) (V) GIANT 18216
25	14	19	10	THINKIN' PROBLEM B CHANCEY (D BALL,A SHAMBLIN,S ZIFF)	◆ DAVID BALL (C) (V) WARNER BROS 18250
10	16	10	10	YOUR LOVE AMAZES ME C HOWARD (A HUNT,C JONES)	◆ JOHN BERRY LIBERTY ALBUM CUT
27	31	14	9	(TONIGHT WE JUST MIGHT) FALL IN LOVE AGAIN A REYNOLDS,J ROONEY (A ANDERSON,H KETCHUM)	◆ HAL KETCHUM (C) CURB 76922
28	31	67	9	NATIONAL WORKING WOMAN'S HOLIDAY B CANNON,N WILSON (R MURRAH,P TERRY,J D HICKS)	◆ SAMMY KERSHAW (C) (V) MERCURY 858 722
10	23	10	10	BEFORE YOU KILL US ALL K LEHNING (K FOLLESE,M T BARNES)	◆ RANDY TRAVIS (C) (V) WARNER BROS 18208
30	38	45	4	RENEGADES, REBELS AND ROGUES T LAWRENCE,G ANDERSON (P NELSON,L BOONE,E CLARK)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT
31	26	22	16	A GOOD RUN OF BAD LUCK J STROUD,C BLACK (C BLACK,H NICHOLAS)	◆ CLINT BLACK (C) (V) RCA 62762
32	39	44	5	TAKE THESE CHAINS FROM MY HEART S HENDRICKS (F ROSE,H HEATH)	LEE RDY PARNELL (C) (V) ARISTA 1 2695
33	35	40	9	WHOLE LOTTA LOVE ON THE LINE S HENDRICKS (A TIPPIN,D KEES)	AARON TIPPIN (V) RCA 62832
34	32	26	19	IF BUBBA CAN DANCE (I CAN TOO) D COOK (M RAYBON,M MCGUIRE,B MCDILL)	◆ SHENANDDAH (C) (V) RCA 62761
35	34	32	19	PIECE OF MY HEART S HENDRICKS (B BERNS,J RAGAVOY)	◆ FAITH HILL (C) (V) WARNER BROS 18261
36	44	50	4	LOVE A LITTLE STRONGER M POWELL,T DUBOIS (L JONES,B CHITTENDEN,G SWINT)	◆ DIAMDND RIO (C) (V) ARISTA 1-2693
37	42	42	7	INDEPENDENCE DAY P WORLEY,E SEAY,M MCBRIDE (G PETERS)	◆ MARTINA MCBRIDE (C) (V) RCA 62828
38	41	36	20	IF THE GOOD DIE YOUNG J STROUD (P NELSON,C WISEMAN)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT
39	25	21	12	WDMAN, SENSUOUS WDMAN M WRIGHT (G S PAXTON)	MARK CHESNUTT (C) (V) MCA 54822
40	28	11	17	LOVEBUG T BROWN,G STRAIT (C WAYNE,W KEMP)	GEORGE STRAIT (C) (V) MCA 54819
41	40	34	17	ADDICTED TO A DOLLAR J STROUD,D STONE (D STONE,R HOOD,R MADDOX,K TRIBBLE)	◆ DDUG STDNE (C) (V) EPIC 77375
42	57	68	3	GIRLS WITH GUITARS T BROWN (M C CARPENTER)	◆ WYNDNNA (C) (V) CURB 54875/MCA
43	48	53	4	HANGIN' IN J CRUTCHFIELD (S BOGARD,R GILES)	◆ TANYA TUCKER (V) LIBERTY 79033
44	36	38	16	JUST ONCE T BROWN (D L MURPHY,K TRIBBLE)	◆ DAVID LEE MURPHY (C) (V) MCA 54794
45	46	43	7	YOU WOULDN'T SAY THAT TO A STRANGER J BOWEN,S BOGGUSS (P BUNCH,D CRIDER)	◆ SUZY BOGGUSS (V) LIBERTY 17907
46	51	—	2	DREAMING WITH MY EYES OPEN J STROUD (T ARATA)	◆ CLAY WALKER GIANT ALBUM CUT
47	47	49	6	SOMETHING ALREADY GONE J TROUT,C CARTER (C CARTER,A ANDERSON)	◆ CARLENE CARTER (V) ATLANTIC 82595
48	45	39	18	ROCK BOTTOM T BROWN (J R COBB,B BUIE)	WYNDNNA (C) (V) CURB 54809/MCA
49	54	65	3	HALF THE MAN J STROUD,C BLACK (C BLACK,H NICHOLAS)	CLINT BLACK (V) RCA 62878
50	43	30	17	WHERE DO I FIT IN THE PICTURE J STROUD (C WALKER)	◆ CLAY WALKER (V) GIANT 18210
51	37	23	15	IN MY DWN BACKYARD J SLATE,B MONTGOMERY (A SPOONER,K K PHILLIPS,J DIFFIE)	◆ JDE DIFFIE (V) EPIC 77380
52	49	47	8	FALLING OUT OF LOVE J SCAIFE,J COTTON (J W WIGGINS)	◆ JOHN AND AUDREY WIGGINS (C) (V) MERCURY 858476
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★	
53	NEW ▶		1	SUMMERTIME BLUES K STEGALL (E COCHRAN,J CAPEHART)	◆ ALAN JACKSON (C) (V) ARISTA 1 2697
54	53	59	3	BUT I WILL S HENDRICKS (T SEALS,E SETSER,L STEWART)	◆ FAITH HILL (C) (V) WARNER BROS 18179
55	67	—	2	WHISPER MY NAME K LEHNING (T BRUCE)	◆ RANDY TRAVIS (C) (V) WARNER BROS. 18153
56	60	66	3	SHE CAN'T SAY I DIDN'T CRY S BUCKINGHAM (T MARTIN,T MARTIN,R WILSON)	◆ RICK TREVIND (C) (V) COLUMBIA 77535
57	52	51	5	IF YOU CAME BACK FRDM HEAVEN R LANDIS (L MORGAN,R LANDIS)	◆ LORRIE MDRGAN (V) BNA 62864
58	56	58	6	O WHAT A THRILL D COOK (J WINCHESTER)	◆ THE MAVERICKS (C) (V) MCA 54780
59	55	56	7	IT IS NO SECRET D COOK (M COLLIE,J REID)	◆ MARK COLLIE (C) (V) MCA 54832
60	61	61	4	MAMMAS DON'T LET YOUR BABIES GROW UP TO BE... D JOHNSON (E BRUCE,P BRUCE)	◆ GIBSON/MILLER BAND (C) (V) EPIC 77488
61	63	73	3	COWBOY BAND J BOWEN (M POWELL,J MEDOEPS)	◆ BILLY DEAN (C) LIBERTY 79034
62	58	52	8	BABY NEEDS NEW SHOES J LEO,G JENNINGS,RESTLESS HEART (R GUILBCAU,B CRAIN,T MCHUGH)	◆ RESTLESS HEART (C) (V) RCA 62827
63	65	57	18	TRY NOT TO LOOK SO PRETTY P ANDERSON (D YOAKAM,K KOSTAS)	◆ DWIGHT YDAKAM (C) (V) REPRISE 18239/WARNER BROS.
64	62	55	11	ALL OVER TOWN R PENNINGTON (T BARNES,R RANKIN)	DON COX (V) STEP ONE 474
65	64	60	7	CRY WOLF A BYRD,J E NORMAN (V SHAW,J LEARY)	◆ VICTORIA SHAW (C) (V) REPRISE 18235/WARNER BROS.
66	69	74	5	BE MY BABY TONIGHT S HENDRICKS (E HILL,R FAGAN)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT
67	10	19	4	RADIO ACTIVE K STEGALL (B JONES,D LEWIS,K WILLIAMS)	◆ BRYAN AUSTIN (C) (V) PATRIOT 79024/LIBERTY
68	NEW ▶		4	BY THE WAY SHE'S LOOKIN' B BECKETT (J HUNTER,R M BOURKE)	◆ JESSE HUNTER (V) BNA 62857
69	NEW ▶		4	LOVE DIDN'T DO IT J GUESS (S T JONES,S TOMBERLIN)	◆ LINDA DAVIS (C) (V) ARISTA 1-2701
70	68	64	20	BETTER YOUR HEART THAN MINE G FUNDIS (L ANGELLE,A GOLD)	TRISHA YEARWOOD (C) (V) MCA 54786
71	70	69	20	RED AND RIO GRANDE R LANDIS (D SUPERNAW,L ATKINSON)	DOUG SUPERNAW (V) BNA 62757
72	NEW ▶		1	MORE LOVE J STROUD (D STONE,G BURR)	DOUG STONE (C) (V) EPIC 77549
19	19	67	19	HONKY TONK CROWD S BUCKINGHAM (M STUART)	◆ RICK TREVINO (C) (V) COLUMBIA 77373
19	19	10	6	THE TIN MAN B BECKETT (K CHESNEY,D LOWE,S SLATE)	◆ KENNY CHESNEY (C) (V) CAPRICORN 49223
75	66	67	7	RUNAWAY TRAIN M WRIGHT (K RICHEY,T BURNS)	◆ DAWN SEARS (C) (V) DECCA 54834

◯ Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 2500 detections for the first time. ◆ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi single availability. © 1994, Billboard/BPI Communications.

HOT COUNTRY RECURRENTS

1	1	2	3	MY LOVE J STROUD,C DINAPOLI,D GRAU (P HOWELL,B SEALS,T BARNES)	◆ LITTLE TEXAS WARNER BROS.
2	3	1	4	I'M HDLDING MY OWN S HENDRICKS (T ARATA)	◆ LEE ROY PARNELL ARISTA
3	2	3	3	I CAN'T REACH HER ANYMDRE B CANNDN,N WILSON (M PETERSEN,B THEIEN)	SAMMY KERSHAW MERCURY
4	4	4	7	NO DOUBT ABOUT IT B BECKETT (J S SHERRILL,S SESKIN)	◆ NEAL MCCOY ATLANTIC
5	5	8	7	I SWEAR S HENDRICKS (F J MYERS,G BAKER)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC
6	9	5	7	HE THINKS HE'LL KEEP HER J JENNINGS,M C CARPENTER (M C CARPENTER,D SCHLITZ)	◆ MARY-CHAPIN CARPENTER COLUMBIA
7	6	6	7	STANDING DUTSIDE THE FIRE A REYNOLDS (J YATES,G BROOKS)	◆ GARTH BROOKS LIBERTY
6	7	9	8	I JUST WANTED YOU TO KNOW M WRIGHT (G HARRISON,T MENSY)	MARK CHESNUTT MCA
9	8	7	8	I'VE GOT IT MADE J STROUD,J ANDERSON (M BARNES)	JOHN ANOERSON BNA
10	11	11	8	ROCK MY WDRLD (LITTLE COUNTRY GIRL) D COOK,S HENDRICKS (B LABOUNTY,S O BRIEN)	◆ BROOKS & OUNN ARISTA
11	12	12	38	CHATTAHOOCHEE K STEGALL (A JACKSON,J MCBRIDE)	◆ ALAN JACKSON ARISTA
12	15	14	20	FAST AS YOU P ANDERSON (D YOAKAM)	◆ DWIGHT YOAKAM REPRISE
13	10	10	16	WILD DNE S HENDRICKS (P BUNCH,J KYLE,W RAMBEAUX)	◆ FAITH HILL WARNER BROS
14	13	13	14	LIVE UNTIL I DIE J STROUD (C WALKER)	◆ CLAY WALKER GIANT
15	16	15	11	GOODBYE SAYS IT ALL M BRIGHT,T DUBOIS (J MACRAE,C BLACK,B FISCHER)	◆ BLACKHAWK ARISTA
16	14	16	12	A LITTLE LESS TALK AND A LDT MORE ACTION N LARKIN,H SHEDD (K HINTON,J STEWART)	◆ TOBY KEITH MERCURY
17	18	18	11	STATE DF MIND J STROUD,C BLACK (C BLACK)	◆ CLINT BLACK RCA
18	19	20	24	GDD BLESSED TEXAS J STROUD,C DINAPOLI,D GRAU (P HOWELL,B SEALS)	◆ LITTLE TEXAS WARNER BROS
19	22	—	2	INDIAN DUTLAW J STROUD,B GALLIMORE (T BARNES,G SIMMONS,J D LOUDERMILK)	◆ TIM MCGRAW CURB
20	17	17	4	TRYIN' TD GET DVER YOU T BROWN (V GILL)	◆ VINCE GILL MCA
21	23	22	12	JOHN DEERE GREEN J SLATE,B MONTGOMERY (D LINDE)	JOE OIFFIE EPIC
22	20	21	4	LIFE #9 P WORLEY,E SEAY,M MCBRIDE (KOSTAS,T PEREZ)	◆ MARTINA MCBRIDE RCA
23	24	23	26	MY BABY LDVES ME P WORLEY,E SEAY,M MCBRIDE (G PETERS)	◆ MARTINA MCBRIDE RCA
24	25	24	30	WHAT'S IT TO YDU J STROUD (C WRIGHT,R E DRRALL)	◆ CLAY WALKER GIANT
25	21	19	8	THAT'S MY STORY P WORLEY,J HOBBS,E SEAY (L R PARNELL,T HASELDEN)	◆ COLLIN RAYE EPIC

◆ Videoclip availability. Recurrents are titles which have already appeared on the top 75 Singles & Tracks chart for 20 weeks and have dropped below the top 2D. Commercial availability is not indicated on the recurrent chart.

Selena Grabs Top Spot On Latin 50

SELENA REIGNS: After 48 weeks, the Billboard Latin 50 welcomed its second chart topper ever last week as **Selena's** sizzling "Amor Prohibido" (EMI Latin) unseated **Gloria Estefan's** award-winning smash, "Mi Tierra" (Epic/Sony). Album sales of "Amor Prohibido" were so robust last week that the title nearly entered The Billboard 200. Also, the title track to "Amor Prohibido" enters its second week atop the Hot Latin Tracks singles chart. The peppy cumbia cut is Selena's first No. 1 entry as a solo act.

Interestingly, in the mucho macho Latino record world, the two artists who have scaled the Billboard Latin 50 have been women. Moreover, Estefan's track record at the top of the retail chart is not likely to be replicated any time soon. Meantime, Selena becomes the first Tejano artist to top the chart. She had two other titles on the Billboard Latin 50 last week, including the Grammy-winning "Live!" set.

by John Lannert

Selena is fitting recording sessions into her string of tour dates. With her SBK debut due late this year or early next year, the Corpus Christi, Texas, native would be the third SBK act—after **Jon Secada** and **the Barrio Boyzz**—to cut albums in both Spanish and English (Selena's EMI Latin label colleague **Emilio Navaira** probably will follow suit). In any event, what cannot be argued is that Selena now is the hottest artist in the Latino market.

440 LP DUE IN JULY: Karen/BMG is set to ship "Fogaraté!," the latest effort by merengue mega-act **Juan Luis Guerra Y 440**, on July 19. South African singer/songwriter **Dibio Dibala**, who contributed to 440's only No. 1 Hot Latin Track hit, "El Costo De La Vida," once again adds his musical insight to several tracks. Also appearing on 440's new album is **Francisco Ulloa**, creator of "perico ripiao."

VIVES CATCHING FIRE: On the heels of three standout showcases in Spain last month, Colombia's neo-vallenato star **Carlos Vives** is planning an assault on Argentina, and summer dates set for Miami and New York. His PolyGram Latino premiere, "Clásicos De La Provincia," has sold 1 million copies in Colombia alone and has hit gold in Mexico (100,000 units sold).

Other PolyGram acts snaring gold records in Mexico are **Marcos Llunas** and **Pedro Fernández**. The label claims that **Marta Sánchez's** "Mujer" is closing in on gold, as well. Sánchez's "Desesperada" also continues to ascend the playlist at Miami's WPOW-FM ("Power 96").

ARGENTINA NOTAS: Speed-metal heroes **Sepultura** and opening act **Titás** played four sold-out shows at the 5,000-seat Obras Stadium in Buenos Aires last month. Sepultura's latest album, "Caos AD," has sold 22,000 units, according to Carlos Parise, publicist of Roadrunner Records Argentina, whose domestic catalog includes Brit thud-rockers **Motorhead** and salsa queen **Celia Cruz**. Gold is struck at 30,000 units sold in Argentina, with platinum coming in at 60,000 units sold ... **Alejandro Lerner**, whose most recent BMG album, "Amor Infinito," sold a whopping 150,000 units in Argentina, has finished up his newest album with co-producer **Humberto Gatica**. Multi-Grammy winner **David Foster** appears on the album, which contains an English-language entry penned by Lerner and **Air Supply's Graham Russell** ... Sony Argentina has presented **José Luis Rodríguez** with a gold record for his most recent album, "Razones Para Una Sonrisa," plus platinum plates for "Esta Vez," "20 Grandes Exitos," and "Piel De Hombres." The Venezuelan pop stylist is due to tour Argentina in October and November ... BMG/Ariola alternative rock imprint Culebra and Argentinian counterpart Iguana Records have embarked on an innovative project that calls for the labels to release product from each other's rosters in their respective countries. Albums by Mexican

(Continued on page 39)

Chico's The Man. Luiz Oscar Niemeyer, left, managing director BMG Brazil, hands a gold disc to Brazil's famed singer/songwriter Chico Buarque to commemorate sales exceeding 100,000 units of his latest album, "Paratodos." Buarque's album also earned a platinum record for sales surpassing 250,000 units.

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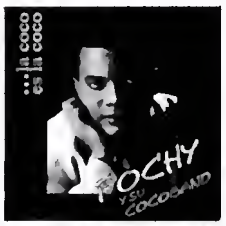

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Hot Latin Tracks™

COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST (LABEL/DISTRIBUTING LABEL)	TITLE
				★ ★ ★ NO. 1 ★ ★ ★	
1	1	2	9	SELENA (EMI LATIN)	◆ AMOR PROHIBIDO (2 weeks at No. 1)
2	2	1	11	LA MAFIA (SONY)	◆ VIDA
3	4	8	5	LOS FANTASMAS DEL CARIBE (RODVEN)	◆ MAS Y MAS
4	5	4	7	LUIS MIGUEL (WEA LATINA)	TU Y YO
5	6	5	8	ANA GABRIEL (SONY)	HABLAME DE FRENTE
6	7	6	7	GLORIA ESTEFAN (EPIC/SONY)	AYER
7	3	3	12	PIMPINELA (POLYGRAM LATINO)	◆ CON UN NUDO EN LA GARGANTA
8	15	28	4	JON SECADA (SBK/EMI LATIN)	◆ SI TE VAS
9	10	11	7	OLGA TANON (WEA LATINA)	◆ PRESENCIE TU AMOR
10	16	29	4	THE BARRIO BOYZZ (SBK/EMI LATIN)	◆ UNA NOCHE DE AMOR
11	12	25	7	MARC ANTHONY Y INDIA (RMM/SONY)	◆ VIVIR LO NUESTRO
12	8	9	11	CARLOS VIVES (POLYGRAM LATINO)	◆ LA GOTA FRIA
13	9	10	7	LOS FUGITIVOS (RODVEN)	MI LINDA AMIGA
14	14	15	9	HECTOR TRICOCHE (RODVEN)	SOY CULPABLE
15	20	26	5	ALVARO TORRES (EMI LATIN)	TU MEJOR AMIGO
16	13	14	8	REY RUIZ (SONY)	LUNA NEGRA
17	11	16	8	JERRY RIVERA (SONY)	◆ NO HIERAS MI VIDA
18	18	12	8	MAZZ (EMI LATIN)	SIN TI NO PUEDO VIVIR
19	23	31	3	RICARDO ARJONA (SONY)	◆ TE CONOZCO
20	22	19	9	M. A. SOLIS Y LOS BUKIS (FONOVISA)	Y YO SIN TI
21	17	17	7	LUIS ANGEL (SONY)	◆ BUENA FORTUNA
22	25	27	4	LOS TITANES (FUENTES/VEDISCO)	ZODIACO
23	19	13	10	VICENTE FERNANDEZ (SONY)	NI CON LA VIDA TE PAGO
				★ ★ ★ POWER TRACK ★ ★ ★	
24	27	36	3	MAGGIE CARLES (RODVEN)	HOY VOY A INVENTARTE MIO
25	24	20	5	BIG MOUNTAIN (RCA/BMG)	◆ BABY TE QUIERO A TI
26	29	—	2	PANDORA (EMI LATIN)	EL CANALLA
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★	
27	NEW ▶		1	RICARDO MONTANER (EMI LATIN)	◆ QUISIERA
28	26	37	3	LAS CHICAS DEL CAN (RODVEN)	◆ TE QUIERO VER
29	NEW ▶		1	YOLANDITA MONGE (WEA LATINA)	COMO PUEDES
30	21	7	14	EDNITA NAZARIO (EMI LATIN)	PENSANDO SIEMPRE EN TI
31	26	30	4	JESSICA CRISTINA (SONY)	◆ TE SIENTO
32	33	—	2	LAS TRIPLETS (EMI LATIN)	MI MUNDO ENTERO
33	NEW ▶		1	TITO ROJAS (M.P.)	LO QUE TE QUEDA
34	32	—	2	LOS TIGRES DEL NORTE (FONOVISA)	SI NO ME FALLA EL CORAZON
35	38	35	4	GRUPO NICHE (SONY/DISCOS)	UN ALTO EN EL CAMINO
36	NEW ▶		1	BRAULIO (SONY)	ESTA CLASE DE AMOR
37	NEW ▶		1	LOS TEMERARIOS (AFG SIGMA)	LA MUJER QUE SONE
38	31	32	5	FRANCO DE VITA (SONY)	◆ Y TE PIENSO
39	34	23	8	LUCERO (MELODY/FONOVISA)	◆ ME ESTAS QUEMANDO
40	39	34	10	LOS TEMERARIOS (AFG SIGMA)	TU ULTIMA CANCION

◯ Records with the greatest airplay gains this week. ◆ Videoclip availability. © 1994, Billboard/BPI Communications.

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THIS WEEK	LAST WEEK	WKS ON	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	
			★ ★ ★ No. 1 ★ ★ ★	
1	1	13	**BENEDICTINE MONKS** ▲ ANGEL 55138 (10.98/15.98) 12 weeks at No. 1	CHANT
2	2	19	**MICHAEL NYMAN** ● VIRGIN 88274 (10.98/15.98)	THE PIANO
			★ ★ ★ Greatest Gainer ★ ★ ★	
3	3	2	**LONDON ORCH.** RCA 62526 (9.98/15.98)	SYMPHONIC ROLLING STONES
4	4	23	**WILLIAMS/PERLMAN** MCA 10969 (11.98/17.98)	SCHINDLER'S LIST
5	5	4	**SILOS MONKS** DG 445399 (5.98 EQ/10.98)	MYSTERY OF SANTO DOMINGO
6	6	195	**CARR/DOM/PAV** ▲ LONDON 430433 (10.98 EQ/15.98)	IN CONCERT
7	7	26	**GERSHWIN** NONESUCH 79287 (10.98/15.98)	GERSHWIN PLAYS GERSHWIN
8	8	20	**VARIOUS ARTISTS** MADACY 0330 (4.99/6.99)	ROMANTIC CLASSICS
9	9	6	**CINCINNATI POPS (KUNZEL)** TELARC 80342 (10.98/15.98)	GREAT FANTASY
10	10	16	**VARIOUS ARTISTS** MADACY 0201 (4.99/6.99)	20 CLASSICAL FAVORITES
11	12	13	**PAVAROTTI** LONDON 433260 (10.98 EQ/15.98)	MY HEART'S DELIGHT
11	11	13	**WURTTENBERG ORCH.** VOX ALLEGRETTO 8098 (2.99/4.49)	PACHELBEL CANON
23	16	43	**VARIOUS ARTISTS** LONDON 440100 (10.98 EQ/15.98)	PAVAROTTI & FRIENDS
16	19	3	**CARR/DOM/PAV** SONY MASTERWORKS 64394 (5.98 EQ/9.98)	ALL-STAR TENORS
15	16	109	**UPSHAW/ZINMAN** NONESUCH 79282 (10.97/15.97)	GORECKI: SYMPH. NO. 3
16	32	32	**VARIOUS ARTISTS** INFINITY DIGITAL 57219 (4.98 EQ)	BEETHOVEN: OVERTURES
11	16	5	**GLENN GOULD** SONY CLASSICAL 45686 (9.98 EQ/15.98)	32 SHORT FILMS
16	14	14	**VARIOUS** INFINITY DIGITAL 57234 (4.98 EQ)	PROKOFIEV: PETER AND THE WOLF
19	13	16	**KONRAD RUHLAND** SONY CLASSICAL 53899 (9.98 EQ/15.98)	GREGORIAN CHANT
20	17	15	**VARIOUS** INFINITY DIGITAL 57243 (4.98 EQ)	VIVALDI: FOUR SEASONS
11	23	13	**VARIOUS** INFINITY DIGITAL 57244 (4.98 EQ)	THE ITALIAN BAROQUE
22	19	30	**ROYAL PHIL.(CLARK)** K-TEL 611-3 (5.98/12.98)	HOOKED ON CLASSICS: VOL. 1
23	22	16	**VARIOUS** INFINITY DIGITAL 57217 (4.98 EQ)	BAROQUE VIOLIN CONCERTOS
24	27	25	**LONDON SYM. (WILLIAMS)** ARISTA 1-1012 (54.98)	STAR WARS TRILOGY
25	11	19	**VARIOUS** INFINITY DIGITAL 57232 (4.98 EQ)	MOZART: ELVIRA MADIGAN
26	42	14	**VARIOUS** INFINITY DIGITAL 57222 (4.98 EQ)	BEETHOVEN: EMPEROR
27	RE-ENTRY		**CECILIA BARTOLI** LONDON 43627 (10.98 EQ/15.98)	IF YOU LOVE ME
28	35	35	**VARIOUS** INFINITY DIGITAL 57253 (4.98 EQ)	RIMSKY-KORSAKOV: SCHEHERAZADE
29	RE-ENTRY		**JAMES GALWAY** RCA 61379 (9.98/15.98)	LARK IN THE CLEAR AIR
			★ ★ ★ Hot Shot Debut ★ ★ ★	
30	NEW▶		**MICHAEL NYMAN** ARGO 443362/LONDON (10.98 EQ/15.98)	THE PIANO CONCERTO
31	29	11	**CLEVELAND ORCH. (THOMAS)** SONY 33172 (14.98 EQ)	CARMINA BURANA
32	44	7	**VARIOUS ARTISTS** RCA 61953 (5.98/9.98)	POWER CLASSICS
33	44	36	**JAMES GALWAY** RCA 60862 (9.98/15.98)	THE WIND BENEATH MY WINGS
34	23	19	**VARIOUS** INFINITY DIGITAL 57231 (4.98 EQ)	GREAT MOZART SYMPHONIES
35	20	16	**VARIOUS ARTISTS** INFINITY DIGITAL 57257 (4.98 EQ)	CHOPIN: ROMANTIC PIANO
36	NEW▶		**UPSHAW/HAMPSON** TELDEC 77310 (10.97/15.97)	COPLAND: LONG TIME AGO
37	30	19	**VARIOUS ARTISTS** INFINITY DIGITAL 57254 (4.98 EQ)	GREAT CHORAL MUSIC
38	RE-ENTRY		**VARIOUS ARTISTS** DG 439920 (5.98 EQ/10.98)	MAD ABOUT PIANO
39	RE-ENTRY		**VARIOUS ARTISTS** INFINITY DIGITAL 57264 (4.98 EQ)	SCHUMANN: CARNAVAL
40	47	29	**LONDON ORCH.** RCA 61938 (9.98/15.98)	SYMPHONIC YES
41	16	11	**VARIOUS ARTISTS** DG 439513 (5.98 EQ/10.98)	MAD ABOUT THE CLASSICS
42	RE-ENTRY		**VAN CLIBURN** RCA 61961 (6.98/10.98)	RACHMANINOFF: CONCERTO NO. 2
43	RE-ENTRY		**VARIOUS** INFINITY DIGITAL 57227 (4.98 EQ)	GRIEG & SCHUMANN
44	16	59	**ANONYMOUS 4** HARMONIA MUNDI 907080 (13.98/18.00)	AN ENGLISH LADYMASS
45	RE-ENTRY		**POPS(FIEDLER)** RCA 60835 (5.98/9.98)	FIEDLER-GREATEST HITS
46	19	9	**JOHN WILLIAMS** SONY CLASSICAL 46347 (3.98 EQ/7.98)	SPANISH GUITAR MUSIC
47	11	15	**VARIOUS ARTISTS** INFINITY DIGITAL 57246 (4.98 EQ)	BAROQUE FESTIVAL
48	11	15	**VARIOUS ARTISTS** INFINITY DIGITAL 57238 (4.98 EQ)	STRAUSS: WALTZES
49	46	49	**POPS (WILLIAMS)** SONY CLASSICAL 53380 (9.98 EQ/15.98)	UNFORGETTABLE
50	RE-ENTRY		**VARIOUS ARTISTS** ENCORE 67782/EMI CLASSICS (3.98/4.98)	PUCCINI: ARIAS

FULL-PRICE CLASSICAL	FULL-PRICE CROSSOVER	MID-LINE
1 **BENEDICTINE MONKS** ANGEL CHANT	1 **NYMAN** VIRGIN THE PIANO	1 **SILOS MONKS** DG MYSTERY
2 **CARR/DOM/PAV** LONDON IN CONCERT	2 **LONDON PHIL.** RCA SYMPHONIC ROLLING STONES	2 **CARR/DOM/PAV** SONY MASTERWORKS ALL-STAR TENORS
3 **GERSHWIN** NONESUCH GERSHWIN PLAYS GERSHWIN	3 **WILLIAMS/PERLMAN** MCA SCHINDLER'S LIST	3 **ROYAL PHIL.(CLARK)** K-TEL HOOKED ON VOL.1
4 **PAVAROTTI** LONDON MY HEART'S DELIGHT	4 **KUNZEL** TELARC GREAT FANTASY	4 **VARIOUS** RCA POWER CLASSICS
5 **UPSHAW** NONESUCH GORECKI: NO.3	5 **VARIOUS** LONDON PAVAROTTI/FRIENDS	5 **VARIOUS** DG MAD ABOUT PIANO
6 **GOULD** SONY 32 SHORT FILMS	6 **LSO** ARISTA STAR WARS	6 **VARIOUS** DG MAD ABOUT CLASSICS
7 **RUHLANO** SONY GREGORIAN CHANT	7 **GALWAY** RCA WIND BENEATH MY WINGS	7 **CLIBURN** RCA RACHMANINOFF
8 **BARTOLI** LONDON IF YOU LOVE ME	8 **LONDON PHIL.** RCA SYMPHONIC YES	8 **POPS(FIEDLER)** RCA FIEDLER-GREATEST HITS
9 **GALWAY** RCA LARK IN CLEAR AIR	9 **BOST.POPS** SONY UNFORGETTABLE	9 **VARIOUS ARTISTS** RCA SCHROEDER'S GREATEST HIT
10 **MICHAEL NYMAN** ARGO/LONDON NYMAN: PIANO CONCERTO	10 **F. ZAPPA** BARKING PUMPKIN/RHINO YELLOW SHARK	10 **VARIOUS** RCA PACHELBEL CANON
11 **CLEVELAND ORCH.** SONY CARMIN BURANA	11 **YO-YO MA/MCFERRIN** SONY HUSH	11 **POPS(FIEDLER)** RCA STARS & STRIPES
12 **UPSHAW/HAMPSON** TELDEC COPLAND-LONG TIME AGO	12 **GARRETT** SILVA AMERICA WEBBER: LOVE SONGS	12 **VARIOUS** EMI CLASSICS ARIA
13 **ANON 4** HARMONIA MUNDI AN ENGLISH LADYMASS	13 **POPS (WILLIAMS)** SONY NIGHT AND DAY	13 **VARIOUS** DG MAD ABOUT GUITARS
14 **PAVAROTTI** LONDON TI AMO	14 **PHOENIX SYMPH.(SEDARES)** KOCH MAGNIFICENT SEVEN	14 **POPS(FIEDLER)** CAMEO CLASSICS SOUSA MARCHES
15 **TALLINN CHAMBER** ECM PART: TE DEUM	15 **KIRI TE KANAWA** ANGEL KIRI SINGS PORTER	15 **CARR/DOM/PAV** SONY FAVORITE ARIAS

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Greatest Gainer shows chart's largest unit increase. EQ indicates equivalent prices for labels that do not issue list prices. © 1994, Billboard/BPI Communications and SoundScan, Inc.

Artists & Music

Classical KEEPING SCORE™

by Christie Barter

ALL OF US know about the AIDS quilt, begun in 1987 by the Names Project of San Francisco in response to the growing number of deaths in that city's gay community. The quilt that assembles the 3-by-6-foot memorial panels sewn by the families, friends, and lovers of those who have died. The quilt that today comprises some 24,000 of those panels and, in various and incomplete forms, has been shown in so many major cities and small towns across the nation over these past few years. That quilt we know.

We in the music business, and many among the audiences we try to reach, also know of the AIDS Quilt Songbook, a body of work, a song cycle, that stitches together the songs of 15 American composers and poets, which was first performed two years ago at Lincoln Center's Alice Tully Hall. The concert was recorded a couple of days after that first performance, uptown at the American Academy of Institute of Arts & Letters, and it has just been released by Harmonica Mundi USA as produced by that label's **Robina G. Young** and the late baritone **William Parker**.

Parker was the prime mover on this one. "For singers," he once said, "we are being pretty unvocal about AIDS."

The AIDS quilt songbook is thus performed by four baritones: Parker, **Kurt Ollman**, **William Sharp**, and **Sanford Sylvan**. And the composers of the 15 specially commissioned songs include **William Bolcom**, **Chris DeBlasio**, **John Harbison**, **Fred Hersch**, **Lee Hoiby**, **John Musto**, and **Ned Rorem**. Some of the participants, in addition to Parker, have fallen victim to the disease—DeBlasio and the poets **Melvin Dixon** and **Charles Barber**—since the recording was made. All (and the several estates) have joined the publisher, Boosey & Hawkes, and Harmonia Mundi USA in donating the proceeds from sales of the recording to the AIDS Resource Center, a not-for-profit, community-based agency dedicated to "developing and sponsoring supportive housing for homeless people with AIDS."

Harmonia Mundi, in its June release book, also invites retailers to follow this generous example.

AT THIS POINT, it's worth recalling that late last year BMG Classics' new Catalyst label released a collection of four instrumental pieces under the title "Memento Bittersweet." Each of the composers—DeBlasio, Hersch, **Kevin Oldham**, and **Lee Gannon**—is or was infected with the HIV virus. For every album sold, Catalyst makes a royalty contribution to Classical Action: Performing Arts Against AIDS, a New York-based nonprofit organization that funds charitable AIDS organizations throughout the U.S.

Upcoming from Philips Classics' subsidiary label Point is an album by cellist/singer **Arthur Russell**, a prolific composer and, I'm told, an influential figure on the New York music scene downtown, who died of AIDS a little over two years ago. (Russell was a co-founder of the Sleeping Bag label, which produced the club hit "Go Bang.") A portion of the proceeds from the new album of his music, "Another Thought," will go to LIFEbeat, a magazine serving the gay community.

THE PBS TELECAST of Puccini's "La Boheme" (June 8) was a co-production of the Australian Opera and the Australian Broadcasting Corp. (ABC). It derived from a wildly successful production directed by **Baz** ("Strictly Speaking") **Luhrmann**, who moved the time frame up to the existential Paris of the 1950s, and it starred a couple of young singers drawn from Australian Opera's ranks: **Cheryl Barker** as Mimi and **David Hobson** as Rodolfo. (Hobson, who apparently has become quite a heart-throb locally, makes his American debut this fall in San Francisco Opera's world premiere performances of Conrad Susa's "The Dangerous Liaisons.")

I mention all this because ABC Music has produced a home video of its "La Boheme" and a highlights album on CD, both of which they say are brisk sellers. No distribution yet in the U.S. Any takers? Call 'em.

Jazz BLUE NOTES™

by Jeff Levenson

IN 1964, STAN GETZ WAS RIDING THE crest of an improbable wave known as the bossa nova. His classic recording "Jazz Samba," with **Charlie Byrd**, started the craze, but then a subsequent disc, "Getz/Gilberto," with **Antonio Carlos Jobim** and **Joao Gilberto** (which yielded, of course, the runaway hit "The Girl From Ipanema") didn't just catapult the new music to new heights—it launched *him* as a voice belonging to the mainstream, to music lovers other than the jazz cognoscente of 52nd street.

At last, Getz's lighter-than-light lyricism was being heard by record-buyers who knew accessible music when they heard it, even if they couldn't tell Getz and his swing-to-bop roots from a niblick named Ike and a TV dinner. Getz made money, to be sure (as did a few label execs), but he paid a dear price for his success with Brazilian music; he obsessed about being typecast, about being straight-jacketed to a style that tapped only one side of his musical personality.

In later years, until the time of his death, Getz reluctantly played those bossa hits, but it was hard to understand his discomfort with them. His sound maintained that floating-groove, helium-bounce quality that came to define the bossa's luxurious languidity, and he sounded so darned convincing. A drag for him, perhaps, but sublime stuff for us.

To balance the love/hate relationship he felt with this music, Getz continued to record other material that reconnected him with his roots. And that's what brings us up to speed. Verve has just unearthed tapes from 1964 (featuring the newest member of Getz's group, a wet-behind-the-ears vibist named **Gary Burton**) that underscore the tenorist's predilection for keener, hard-edged play. The stuff is rare Getz.

The recordings were never issued because the bossa trend was in full bloom and the powers that be didn't want to confuse the public by messing with a winning formula. Thus, the tapes got buried. In effect, the newly found music represents, if not the underside of Getz' rhythmic personality, then his parallel universe. His solos still float, but they're not carried by tropical currents; instead, they're lifted by a sense of melodic purpose and swingful affirmation. Getz is doing what *he* knows he does best (no dis to the bossa intended).

Verve plans to release the Getz, titled "Nobody Else But Me," in August as part of its new "Verve Discoveries" series. Also forthcoming: never-released works from **Lee Konitz** (also in August) and **Joe Henderson** (October). The label promises more discoveries in the future.

MORE: The tenorist once told **Herb Alpert**, "... when I'm playing, I think of myself in front of the wailing wall with my saxophone in my hands, and I'm davening, I'm really telling it to this wall." A perfect segue, this: The National Center for Jewish Film has just released a video titled, "Stan Getz: A Music Odyssey." The 60-minute piece captures the saxist on a three-week jaunt through Israel in 1977, encountering a Kurdish drummer, Arab quintet, Hasidic wedding band, and Yemenite dance troupe. Getz often spoke of examining his religious upbringing. This film documents the journey.

Top Jazz Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ ★ No. 1 ★ ★ ★	
1	3	4	DIANE SCHUUR/B.B. KING GRP 9767	3 weeks at No. 1 HEART TO HEART
2	2	29	TONY BENNETT COLUMBIA 57424	STEPPIN' OUT
3	5	3	LENA HORNE BLUE NOTE 28974/CAPITOL	WE'LL BE TOGETHER AGAIN
4	4	8	JOHN SCOFIELD & PAT METHENY BLUE NOTE 27765 CAPITOL	I CAN SEE YOUR HOUSE FROM HERE
5	1	31	CASSANDRA WILSON BLUE NOTE 81357/CAPITOL	BLUE LIGHT 'TIL DAWN
6	6	10	ETTA JAMES PRIVATE 82114	MYSTERY LADY
7	7	3	ROY HARGROVE QUINTET VERVE 523 019	WITH THE TENORS OF OUR TIME
8	10	35	SOUNDTRACK HOLLYWOOD 61357/ELEKTRA	SWING KIDS
9	8	51	HARRY CONNICK, JR. ● COLUMBIA 53172	25
10	9	10	TERENCE BLANCHARD COLUMBIA 57793	THE BILLIE HOLIDAY SONGBOOK
11	12	6	ARTURO SANDOVAL GRP 9761	DANZON (DANCE ON)
12	13	2	CHICK COREA GRP 9774	EXPRESSIONS
13	14	11	WYNTON MARSALIS SEPTET COLUMBIA 53220	IN THIS HOUSE ON THIS MORNING
14	11	3	THE FREE SPIRITS FEAT. JOHN MCLAUGHLIN VERVE 521 670	TOKYO LIVE
15	15	29	ELLA FITZGERALD VERVE 519084	THE BEST OF THE SONGBOOKS
16	18	37	JOSHUA REDMAN WARNER BROS. 45365	WISH
17	16	6	MACEO PARKER NOVUS 63175/RCA	SOUTHERN EXPOSURE
18	22	4	CLEO LAINE RCA VICTOR 61419	BLUE & SENTIMENTAL
19	20	8	KEITH JARRETT/GARY PEACOCK/PAUL MOTIAN ECM 21531	AT THE DEER HEAD INN
20	NEW ▶		DAVID SANCHEZ COLUMBIA 57848	DEPARTURE
21	23	28	BILLIE HOLIDAY VERVE 513943	BILLIE'S BEST
22	19	6	BILLIE HOLIDAY VERVE 519 825	VERVE JAZZ MASTERS VOL. 12
23	17	11	HANCOCK/SHORTER/CARTER/RONEY/WILLIAMS QWEST 45[illegible]/REPRISE	A TRIBUTE TO MILES DAVIS
24	21	7	NINA SIMONE VERVE 518 198	VERVE JAZZ MASTERS VOL. 17
25	25	17	CHET BAKER BLUE NOTE 28262/CAPITOL	MY FUNNY VALENTINE

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ ★ No. 1 ★ ★ ★	
1	1	79	KENNY G▲[4] ARISTA 18646	41 weeks at No. 1 BREATHLESS
2	2	2	AL JARREAU REPRISE 45422/WARNER BROS.	TENDERNESS
3	3	3	NORMAN BROWN MOJAZZ 0301/MOTOWN	AFTER THE STORM
4	5	2	BONEY JAMES WARNER BROS. 45611	BACKBONE
5	6	5	JOHN TESH PROJECT GTS 34573	SAX BY THE FIRE
6	4	10	PAUL HARDCASTLE JVC 2033	HARDCASTLE
7	8	9	INCOGNITO VERVE FORECAST 522 036/VERVE HS	POSITIVITY
8	7	15	GERALD ALBRIGHT ATLANTIC 82552	SMOOTH
9	10	5	NANCY WILSON COLUMBIA 57425	LOVE, NANCY
10	11	16	THE BENOIT/FREEMAN PROJECT GRP 9749	THE BENOIT/FREEMAN PROJECT
11	9	13	BOB JAMES WARNER BROS. 45536	RESTLESS
12	12	41	FOURPLAY WARNER BROS. 45340	BETWEEN THE SHEETS
13	13	12	MARION MEADOWS NOVUS 63167/RCA	FORBIDDEN FRUIT
14	17	4	PATTI AUSTIN GRP 4023	THAT SECRET PLACE
15	14	47	DAVE KOZ CAPITOL 98892	LUCKY MAN
16	16	18	CANDY DULFER RCA 66248	SAX-A-GO-GO
17	15	5	GIL SCOTT-HERON TVT 4310	SPIRITS
18	19	39	STANLEY CLARKE EPIC 47489	EAST RIVER DRIVE
19	20	29	RONNY JORDAN 4TH & B'WAY 444060/ISLAND HS	THE QUIET REVOLUTION
20	18	8	DONALD HARRISON CTI 67237	THE POWER OF COOL
21	NEW ▶		CARL ANDERSON GRP 9778	HEAVY WEATHER SUNLIGHT AGAIN
22	24	20	TOM SCOTT GRP 9752	REED MY LIPS
23	22	49	GEORGE BENSON WARNER BROS. 26685	LOVE REMEMBERS
24	21	59	THE JAZZMASTERS FEAT. PAUL HARDCASTLE HS JVC 2021	THE JAZZMASTERS
25	RE-ENTRY		YELLOWJACKETS GRP 9754	RUN FOR YOUR LIFE

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numberal following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl available. HS indicates past or present Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan, Inc.

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Denver Vid Show Flexes Promo Muscle

Gigs Link Label With TV, Radio, Retail

■ BY DEBORAH RUSSELL

LOS ANGELES—Mike Drumm of Denver-based music video outlet "KTCL's Live Music Link" proved the power of the regional programmer recently when he produced back-to-back live gigs for Elektra's Afghan Whigs and They Might Be Giants.

The May dates, broadcast live from Denver's Mercury Cafe on alternative radio outlet KTCL Denver, were videotaped for broadcast on Drumm's music video show, carried by the full-power, independent UHF station KUBD Denver.

The concerts drew hundreds of fans, boosted ticket sales for each act's Denver tour dates, solidified the bands' relationships at KTCL, increased album sales at local retail, and—in the Whigs' case—resulted in three live tracks that soon will appear on a new EP.

"We actually made a record," says David Saslow, manager of video promotion at Elektra Records. "To walk out of a date like this with live B sides and a radio station hookup is just great."

Drumm has been producing the live multimedia dates since October 1992, when he launched the programming concept with a Concrete Blonde concert. He serves as event producer and production manager, as well as video director and interviewer.

Managment at the Mercury Cafe allowed Drumm's crew to build a recording room at the venue for a 24-channel split of all the live audio, which results in a "quiet room mix" vs. a mix from the P.A. board. That "quiet room" feed goes live to the radio and is simultaneously taped to two-track DAT for video and audio use.

Local engineer Tom Payetta mixes most of the live performances. He often brings his own gear and effects, and Denver-based recording studio Kerr-Macy Music Group donated some equipment, as well.

Once KTCL and Drumm agree to feature an act on the "KTCL Live Music Link" series, the radio station unleashes an aggressive cross-promotional campaign encouraging listeners to tune in to the live broadcast, attend the gig itself, or watch for it on Drumm's KUBD TV program. Advertising in local papers and on the video program further pushes the event.

The Afghan Whigs' Greg Dulli and John Curley performed for "KTCL's Live Music Link" in Denver.

In addition, Drumm augments his efforts at retail. He recently installed video monitors in two Wax Trax retail stores in Denver and Boulder. Monitors also are in place at a Replay Records store in Boulder and a Doubleday outlet in Aurora, Colo. Each store plays a tape loop of Drumm's programming during business hours. A CD endcap display, featuring the acts who appear on the monitor, is placed close by.

Saslow was optimistic about the Afghan Whigs and They Might Be Giants shows, but he admits he had trouble convincing his nonvideo labelmates and band management that regional video outlets can be a viable promotional vehicle.

"They were all skeptical," he notes, but the radio promotion staff and the Afghan Whigs' management were familiar with KTCL. "Having the radio station behind it really helped," Saslow says.

So, on May 10, the Afghan Whigs appeared on stage at the Mercury Cafe, blazing through three tunes for an audience of about 50 radio/video contest winners. The afternoon gig, broadcast live to KTCL listeners, was a warm-up for an evening concert at the Ogden Theater. Drumm also videotaped an interview, which will be featured in a forthcoming 60-minute TV program about the band.

"This was a much better use of Elektra's money than straight-up advertising," says Saslow.

The following day, They Might Be Giants performed a 40-minute set prior to their evening show. This mid-week event attracted more than 700 fans, and Saslow credits Drumm's efforts with selling additional concert tickets and boosting SoundScan figures on album sales.

He now looks forward to the release of the Giants' album, which he is confi-

(Continued on next page)

PRODUCTION NOTES

LOS ANGELES

• **Babyface's** new Epic video, "When Can I See You Again," is a Planet Pictures production directed by **Randee St. Nicholas** and produced by **John Hopgood.** The same duo is behind **Danielle Brisebois'** Epic clip "What If God Fell From The Sky" and **El DeBarge's** Warner Bros. video "Can't Get Enough." **Michael Trim** directed photography on the Babyface shoot; **Robert Brinkman** was DP on the Brisebois and DeBarge productions.

• Fatal Films director **Brian Lockwood** is the eye behind **Motley Crue's** "Misunderstood" video for Elektra. **Mark Fetterman** produced.

• **Kevin Kerslake** directed **Stone Temple Pilots'** latest Atlantic outing, "Vasoline."

• Hero Films director **Graeme Joyce** reeled "Return To Me" for Epic's **October Project. Toby Phillips** directed photography; **Barry Fink** produced. Joyce also lensed **Rob Rule's** "She Gets Too High" video for Mercury. **Martin Coppen** directed photography; **Lawrence Novitch** produced.

• Power Films director **Craig Henry** shot **Craig Mack's** Bad Boy Records clip "Flava In Ya Ear." **Phillipa Davis** produced the shoot; **Malik Sayeed** directed photography.

NEW YORK

• Island's **Royal Jelly** video "Ceiling" is a Woo Art production directed by **Matthew Badger. Ian Hunter** produced. In addition, Woo Art's **Charles S. Stone** III lensed **the Roots'** Geffen video "Distortion." **George Wieser** produced.

• Portfolio Artists Network's **Marcus Nispel** directed **Take 6's** latest Reprise/Warner Bros. clip, "You're The Biggest Part Of Me." **David Knauss** directed photography; **Brendan Heath** was supervising producer. **Anouk Nora** executive produced.

Feed The Freaks. White Zombie's latest video outing, "Feed The Gods," is featured on the Arista movie soundtrack to the film "Airheads." Pictured on the set of the Visages production, from left, are director of photography Martin Coppen, director George Dougherty, Jimmy the Clown, White Zombie's Shawna Reynolds, Dark Sevier, White Zombie's J, and Rob Zombie, who co-directed the shoot. Georgia Archer (not pictured) executive produced.

Sony, Box Enlist Artists For Anti-Gun Promotion

DO IT YOURSELF: The Box and Sony Hardware have joined forces to spread the message that "guns suck."

Sony provided its SnapCam Hi-8 video cameras to **Hammer, Coolio, Queen Latifah, Johnny Gill, K7, Heavy D, Melle Mel of the Furious Five,** and members of **the Sugarhill Gang,** and all are shooting their own personalized PSAs about the pointless tragedies violence has caused in their lives.

The Box began airing the 60-second spots in early June; the PSAs are just one element in the network's ongoing "Guns Suck" promotion.

CHANNEL SURFING: VH-1 president **John Sykes** says viewers will see "a whole new network" by January, as the VH-1 programming team continues to enhance the network's hip factor. Significant changes should appear as early as September, he says. VH-1 will demonstrate its commitment to break new artists by launching its own version of MTV's "Alternative Nation," says Sykes ... BET On Jazz is expected to launch in about 1 million homes this October, says network president **Jeff Lee.** BET On Jazz is warming up for the launch by linking with the Festival Productions 1994 International Jazz Festival Tour. BET On Jazz is co-sponsoring 12 of FPI's 40 concerts this year, including the JVC Jazz Festivals in Chicago, Atlanta, Dallas, and Newport, R.I. ... The Americana Television Network begins production on its new blues series in late August. The network recently brought together country legend **Roy Clark** and jazzman **Joe Pass.** The two joined forces in early May, a few weeks before Pass' death, for an Americana tribute to the music of **Hank Williams** ... Survey company Mediastat reports that TNN is the largest U.S. specialty service in Canada. With more than 5.37 million Canadian subscribers, TNN outperforms cable nets CNN, Arts & Entertainment, and the Learning Channel.

THE EYE

by Deborah Russell

SHORT CUTS: At a recent luncheon to celebrate her status as "Playboy Playmate Of The Year," **Jenny McCarthy** referred to her stint as host of the Playboy TV music video show, "Playboy's Hot Rocks," as "the best job I ever had" ... **The Benedictine Monks Of Santo Domingo De Silos** graced the airwaves June 10 on "ABC In Concert" ... The fX Network's "Sound fX" is airing a 90-minute music special featuring **Peter Gabriel, Phil Collins,** and **Meat Loaf** June 18 ... **Marxman's** A&M video "All About Eve" addresses the issue of domestic violence and closes with a phone number for the National Coalition Against Domestic Abuse. The act, which is enjoying crossover success at hip-hop and alternative video outlets, also reeled a PSA about the issue ... **New Order** held an on-line press conference via CompuServe June 4 to introduce their new long-form video, "New Order Story," on Reprise/Warner.

JAZZED ABOUT MULTIMEDIA: Denver-based programmer **Kenny Burgmaier,** who produces "Jazz Alley," is working with multimedia producer Ebook Inc. to create a CD-ROM title featuring jazz legend **Benny Carter.** Performance and interview footage reeled by Burgmaier's crew will be included on the multimedia disc. Ebook's **Herb Wong** is co-producer.

BOOTLEGGERS Beware: The New York-based Rap Coalition is rallying support to produce a video to educate kids about bootleggers, and to encourage them to avoid counterfeit product. The music industry organization is seeking artists, such as **Grand Puba, Brand Nubian, Chubb Rock, Onyx,** and **Naughty By Nature** (all of whom have been violated by bootleggers), to contribute to the educational street campaign.

REEL NEWS: Video producer **Antony Payne** of L.A.-based Gasp! Productions is teaching a course titled "The Music Video Industry Today: The Process, The Players, The Opportunities." The six-week class begins June 28 as part of the UCLA Extension series ... Director **Jay Torres** and producer **Dean Mauro** recently partnered under the auspices of L.A.-based Fugitive Films.

NETWORK NEWS: **Mark Bozek** is senior VP of programming and broadcast operations at entertainment/shopping network Q2 ... **Carol Donovan** and **Lauren Levine** recently were named executive producers in MTV's production department ... MTV News upped **Michael Alex** to supervising producer and **Michael Shore** to editorial supervisor ... MTV Latino named **Barbara Corcoran** VP and executive producer.

SHOW TIME: "The New Music Showcase" is an Omaha, Neb.-based video show designed for unsigned acts only. Producer/host **Ray Bass** programs up to eight clips in a variety of genres every week on the 30-minute show. Some 750,000 viewers in Omaha and Lincoln can see the public access program via the Cablevision system. Bass says he often sends videos along to other like-minded programmers when he is finished with them. Unsigned acts should send 3/4-inch or SVHS tapes to 6809 Mayberry, Omaha, Neb. 68106.

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1 **Snoop Doggy Dogg**, Doggy Dogg
2 **Arrested Development**, Ease My Mind
3 **Aaliyah**, Back & Forth
4 **Aaron Hall**, I Miss You
5 **Crystal Waters**, 100% Pure Love
6 **Xscape**, Love On My Mind
7 **Keith Sweat**, How Do You Like It
8 **Angela Winbush**, Treat U Rite
9 **Zhane**, Sending My Love
10 **Marc Dorsey**, People Make The World
11 **Janet Jackson**, Any Time, Any Place
12 **SWV**, Anything
13 **R. Kelly**, Your Body's Callin'
14 **Sounds Of Blackness**, I Believe
15 **Ca Ca Penniston**, I'm Not Over You
16 **Lalah Hathaway**, Let Ma Love You
17 **Toni Braxton**, You Mean The World
18 **Mariah Carey**, Anytima You Need
19 **Patti Labelle**, The Right Kinda Lover
20 **Maze/Frankie Beverly**, What Goes
21 **Heavy O. & The Boyz**, Got Me Waiting
22 **Aretha Franklin**, Willing To Forgive
23 **Warren G. & Nate Dogg**, Regulate
24 **Queen Latifah**, Black Nand Sida
25 **Tony! Toni! Tone!**, Leavin'
26 **El Debarge**, Can't Get Enough
27 **Conscious Daughters**, Wa Roll Deep
28 **Brand New Heavies**, Dream On Dreamer
29 **Shanice**, Somewhere
30 **Jeru The Damaja**, O. Original

★ ★ NEW AOOS ★ ★

Babyface, When I Can See You
Changing Faces, Stroke You Up
Identity Crisis, Sing A Simple Song
Paul Hardcastle, Can't Stop Now
Shara Nelson, Down Thet Road
Tina Turner, Proud Mary (Live)

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1 **Kathy Mattea**, Walking Away A Winner
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3 **Travis Tritt**, Foolish Pride
4 **Toby Keith**, Wish I Oidn't Know Now
5 **Confederate Railroad**, Daddy Never...
6 **Pam Tillis**, Spilled Perfume
7 **Collin Raye**, Little Rock
8 **Brooks & Dunn**, That Ain't No Way To Go
9 **Tim McGraw**, Don't Take The Girl
10 **Neal McCoy**, Wink
11 **Martina McBride**, Independence Day
12 **Lorrie Morgan**, If You Came Back
13 **David Ball**, Thinkin' Problem
14 **Joy Lynn White**, Wild Love
15 **Alabama**, The Cheap Seats
16 **Tracy Byrd**, Lifestyles Of The Not
17 **Tanya Tucker**, Hangin' In †
18 **Jesse Hunter**, By The Way She's . . †
19 **Sawyer Brown**, Hard To Say
20 **Dan Seals**, All Fired Up †
21 **Patty Loveless**, How Can I Help You...
22 **Clay Walker**, Dreaming With My †
23 **Randy Travis**, Before You Kill Us All
24 **Maverick Choir**, Amazing Grace †
25 **Dwight Yoakam**, Pocket Of A Clown
26 **Carlene Carter**, Something Already Gone †
27 **Tracy Lawrence**, Renegades, Rebels
28 **Diamond Rio**, Love A Little Stronger †
29 **Faith Hill**, But I Will †
30 **John Gorka**, Good Noise †
31 **Shenandoah**, I'll Go Down Loving You
32 **Marty Stuart**, Love And Luck
33 **Alan Jackson**, Summertime Blues
34 **Orrall & Wright**, She Loves Me Like
35 **Billy Ray Cyrus**, Talk Some
36 **Garth Brooks**, Standing Outside The
37 **Aaron Neville/Trisha Yearwood**, I Fall
38 **Lari White**, That's My Baby
39 **Daran Norwood**, Cowboys Don't Cry
40 **Kimber Clayton**, I Know That Car
41 **Suzy Bogguss**, You Wouldn't Say
42 **John Anderson**, I Wish I Could Have Been
43 **John & Audrey Wiggins**, Falling Out Of...
44 **Hal Ketchum**, (Tonight Wa Just)...
45 **Shaver**, Georgia On A Fast Train
46 **The Mavericks**, O What A Thinll
47 **Sammy Kershaw**, National Working
48 **Emmylou Harris**, Crescent City
49 **Gibson/Miller Band**, Mammas Don't Let
50 **Chely Wright**, He's A Good Ole Boy

★ ★ NEW AOOS ★ ★

Billy Ray Cyrus, Ain't Your Dog No More
George Strait, The Man In Love With You
Jon Randall, This Heart
Lisa Brokop, Give Me A Ring Sometime
Radney Foster, Labor Of Love
Ricky Lynn Gregg, Get A Little Closer

MTV
MUSIC TELEVISION

Continuous programming
1515 Broadway, NY, NY 10036

1 **Aerosmith**, Crazy **
2 **John Mellencamp**, Wild Night
3 **All-4-One**, I Swear
4 **Janet Jackson**, Any Time, Any Place
5 **Collective Soul**, Shine
6 **Mariah Carey**, Anytima You Need...
7 **Coolie**, Fantastic Voyage
8 **Warren G. & Nate Dogg**, Regulate
9 **Stone Temple Pilots**, Vasoline **
10 **Green Day**, Longview *
11 **Snoop Doggy Dogg**, Doggy Dogg
12 **Madonna**, I'll Remember
13 **Pink Floyd**, Take It Back
14 **Ace Of Base**, Don't Turn Around
15 **Toni Braxton**, You Mean The World..
16 **Counting Crows**, Round Here
17 **Candlebox**, Far Behind
18 **Beastie Boys**, Sabotage *
19 **Live**, Selling The Orama
20 **Gin Blossoms**, Until I Fall Away
21 **Lisa Loeb & Nine Stories**, Stay *
22 **Aaliyah**, Back & Forth
23 **Bon Jovi**, Good Guys Don't
24 **Domino**, Sweet Potatoe Pie
25 **Smashing Pumpkins**, Disarm
26 **Rollins Band**, Liar
27 **Meat Loaf**, Objects In The Rear
28 **Spin Doctors**, Cleopatra's Cat
29 **Meat Puppets**, Backwater
30 **Big Mountain**, Baby I Love Your Way
31 **Frente!**, Bizarre Love Triangle
32 **Pretenders**, Night In My Veins
33 **Beck**, Loser
34 **Arrested Development**, Ease My Mind
35 **Offspring**, Come Out And Play
36 **SWV**, Anything
37 **Sarah Mclachlan**, Possession
38 **Salt-N-Pepa**, Shoop
39 **M People**, Moving On Up
40 **Pearl Jam**, Even Flow
41 **Toad Tha Wet Sprocket**, Fall Down
42 **Enigma**, Return To Innocence
43 **Francis Dunnery**, American Life
44 **Aerosmith**, Janie's Got A Gun
45 **Cypress Hill**, Insane In The Brain
46 **Cracker**, Low
47 **Snoop Doggy Dogg**, What's My Name?
48 **Hole**, Miss World
49 **Van Halen**, Right Now
50 **Red Hot Chili Peppers**, Give It Away

★ ★ NEW ADDS ★ ★

Soundgaden, Black Hole Sun
Alice In Chains, I Stay Away
Crystal Waters, 100% Pure Love
Blur, Girls & Boys
Elton John, Can You Feel The Love

TNN
THE NASHVILLE NETWORK
The Heart of Country

30 hours weekly
2806 Opryland Dr.,
Nashville, TN 37214

1 **Brooks & Dunn**, That Ain't No Way
2 **Confederate Railroad**, Daddy Never
3 **Pam Tillis**, Spilled Perfume
4 **Collin Raye**, Little Rock
5 **Reba McEntire**, Why Haven't I Heard
6 **Statler Brothers**, What We Love To Do
7 **George Jones**, I Don't Need Your
8 **Kathy Mattea**, Walking Away A Winner
9 **Randy Travis**, Before You Kill Us All
10 **Patty Loveless**, How Can I Help You
11 **Tim McGraw**, Don't Take The Girl
12 **Blackhawk**, Every Once In A While
13 **John Anderson**, I Wish I Could Have Been
14 **Hal Ketchum**, (Tonight Wa Just)
15 **Alabama**, The Cheap Seats
16 **Tracy Byrd**, Lifestyles Of The Not
17 **Neal McCoy**, Wink
18 **Travis Tritt**, Foolish Pride
19 **Dan Seals**, All Fired Up
20 **Billy Ray Cyrus**, Talk Some
21 **Aaron Neville/Trisha Yearwood**, I Fall
22 **Sammy Kershaw**, National Working
23 **Tanya Tucker**, Hangin' In
24 **Rick Trevino**, She Can't Say I Didn't Cry
25 **Gibson/Miller Band**, Mammas
26 **Diamond Rio**, Love A Little Stronger
27 **Faith Hill**, But I Will
28 **Maverick Choir**, Amazing Grace
29 **Pearl River**, Hello Goodbye
30 **Jesse Hunter**, By The Way She's Lookin'

★ ★ NEW ADDS ★ ★

Tracy Lawrence, Renegades, Rebels
Alan Jackson, Summertime Blues
Lorrie Morgan, If You Came Back
Shenandoah, I'll Go Down Lovin' You
Marty Stuart, Love And Luck
Carlen Carter, Something Already Gone

VH1
VIDEO HITS ONE

Continuous programming
1515 Broadway, NY, NY 10036

1 **Jon Secada**, If You Go
2 **Toni Braxton**, You Mean The World
3 **Mariah Carey**, Anytime You Need
4 **Ace Of Base**, Oon't Turn Around
5 **Meat Loaf**, Objects In Tha Rear
6 **Madonna**, I'll Remember
7 **Janet Jackson**, Any Time, Any Placa
8 **4**, The Most Beautiful Girl In
9 **Celine Dion**, Misled
10 **John Mellencamp**, Wild Night
11 **Counting Crows**, Round Here
12 **Seal**, Prayer For The Dying
13 **Lisa Loeb & Nine Stories**, Stay
14 **Elton John**, Can You Feel The Love
15 **Counting Crows**, Mr. Jones
16 **The B.C. 52's**, (Meet) The Flintstones
17 **Bonnie Raitt**, Love Sneakin' Up On You
18 **All-4-One**, I Swear
19 **Sting**, If I Ever Lose My Faith In You
20 **Pink Floyd**, Take It Back
21 **Billy Joel**, The River Of Oreams
22 **Gin Blossoms**, Until I Fall Away
23 **10, 000 Maniacs**, Because The Night
24 **Adams/Stewart/Sting**, All For Love
25 **Sarah McLachlen**, Possession
26 **Tom Petty**, Mary Jane's Last Dance
27 **Steve Winwood**, Higher Love
28 **Bruce Springsteen**, Streets Of..
29 **Collective Soul**, Shine
30 **Peter Gabriel**, Sledgehammer

★ ★ NEW AOOS ★ ★

No Adds This Week

THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIOEO OUTLETS FOR TNE WEEK ENDING JUNE 18, 1994.

THE BOX

Continuous programming
12000 Biscayne Blvd, Miami, FL
33181

AMERICA'S NO. 1 VIDEO

Aaron Hall, I Miss You

BOX TOPS

Puppies, Funky Y-2-C
Warren G. & Nate Dog, Regulate
Hammer, Pumps & A Bump (Vers 2)
2 Live Crew, Yo Go Girl
Aretha Franklin, Willing To Forgive
Da Brat, Funkdafied
2 Live Crew, Yeah, Yeah
All 4 One, I Swear
Beatnuts, Props Over Here
Janet Jackson, Any Time, Any Place
Jamie Foxx, Infatuation
H-Town, Part Time Lover
E-40, Captain
Snoop Doggy Dogg, Doggy
Ice Cube, You Know How ..

ADDS

Bon Jovi, Good Guys Don't ..
Champ MC, Keep It On The Real
Domino, Money Is Everything
Erasure, Always
Flintstones, Bedrock Twitch
Ring Just, Warrior's Drum
Lighter Shade Of Brown, If You Wanna Groove
Melvin RSey, Whose Is It
Nas, The World Is Yours
Nikki Kixx, What You Do To Me
Offspring, Come Out And Play
Pantera, 5 Minutes Alone
Sarah McLachlan, Possession
Seal, Prayer For The Dying
Shella, West Coast Boogie
Smashing Pumpkins, Rocket
Tevin Campbell, Always In My Heart
Violent Femmes, Breakin' Up
Wayne Smith/Big Blunts, Under
Wet Wet Wet, Love Is All Around
Coolio, Fantastic Voyage
Aaliyah, Back And Forth

MOR MUSIC

Continuous programming
11500 9th St N, St Petersburg, FL
33716

Mariah Carey, Anytime You Need
Julio Iglesias, Crazy
Maverick Choir, Amazing Grace
Yearwood/Neville, I Fall To Pieces
October Project, Bury My Lovely
Tim McGraw, Don't Take The Girl
Jon Secada, If You Go
Brian Setzer Orch., Lady Luck
Yanni, Standing In Motion
Ace Of Base, Don't Turn Around
Alabama, Cheap Seats
Basia, Yearning
Toni Braxton, You Mean The World
Joshua Kadison, Beautiful In My Eyes
Benedictine Monks, Chant
Petty Loveless, How Can I Help
Kathy Mattea, Walking Away A Winner
Michael Nyman, The Heart Asks
Jimmie Vaughn, Boom Bapa Boom
All 4 One, I Swear

VIDEO JUKEBOX

Six hours weekly
1 Centre Street, Room 45, New York,
NY 10007

Smiff & Wesson, Bucktown
Fugitive, Danger Danger
Blackgirl, 90's Girl
Shyheem, Pass It Off
Outkast, Southern
Aaliyah, Back And Forth
2 In A Room, El Trago
R. Kelly, Your Body's Calin'
Patra, Worker Man
missjones, Don't Front
Xscape, Love On My Mind
Crooklyn Dodgers, Crooklyn
Nice N' Smooth, Old To The New
Arrested Development, Ease My Mind
Queen Latifah, Black Hand Sida
Da Bush Babees, Swing It
ica Cube, You Know How.
Jeru The Damaja, Dirty Rotten Soundrels
Gang Starr, Coda Of The Streets
Da Brat, Funkdafied

MTV EUROPE

Continuous programming
Hawley Crescent, London NW18TT

Crash Test Dummies, MMM
2 Unlimited, The Real Thing
4, The Most Beautiful Girl In Tha World
Reel To Real, I Like To Move It
Mariah Carey, Without You
Magic Affair, Give Ma Your Love
Bruce Springsteen, Streets Of
Erasure, Always
Take Thel, Everything Changes
Ace Of Base, Don't Turn Around
Metallica, One
Big Mountain, Baby I Love Your Way
Maxx, No More
Joshua Kadison, Jessie
Beck, Loser
Tony Di Sart, Tha Real Thing
C J Lewis, Sweets For My Sweet
Pretenders, I'll Stand By You
Roxette, Crash! Bang! Boom!
Pink Floyd, Take It Back

VH1 MUSIC
The list and it Rocks

Continuous programming
2806 Opryland Dr, Nashville, TN
37214

Wayne Watson, A Beautiful Place
Cindy Morgan, I Will Be Free
S.C. Chapman, Great Adventure Live
O.C. Talk, Jesus Is Just Alright
Holsus Pick, Safe Assumption
Twila Paris, God Is In Control
Michael Sweet, Some Day
Bruce Carroll, The Good Life
D.C. Talk, The Hard Way
Rich Mullins, Here In America
Audio Adrenaline, Big House
Iona, Treasure
Eric Champion, Touch
Michael Sweet, All This And Heaven.
Al Denson, Say It With Love-ADD

JBTV WWOR

One hour weekly
21& W Ohio, Chicago, IL 60610

Urge Overkill, Positive Bleeding
Tha Pretenders, Night In My Veins
James, Say Something
Red Red Meat, Smokey Mountain
The Auteurs, Lenny Valentino
Catherine Wheel, Nude
Peter Nimmelman, With You
Combustible Edison, Millionaires Holiday
Toad Tha Wet Sprocket, Fall Down
Johnny Cash, Delia's Gone
Gigolo Aunts, Cope
The The, That Was The Day
Sausage, Riddles Are Abound..
Pink Floyd, Take It Back
Offspring, Come Out And Play
Lucy's Fur Coat, Treasure Hands
Whale, Hobo Humpin' Slobo Babe
Blur, Girls And Boys
Sonic Youth, Bull In The Neather
Therapy, Die Laughing

BRITAIN'S NO#1 MUSIC TELEVISION
RAGE
10PM FRIDAY NIGHT'S TAV

1/2-hour weekly
46 Gifford St, Brockton, MA 02401

Maggie Estep, Hay Baby
King Missile, Love Is
London Suede, Stay Together
Sausage, Riddles Are Abound
Ex-Idols, Social Kill
Violent Femmes, Breakin' Up
Johnny Cash, Delia's Gone
Grant Lee Buffalo, Fuzzy
Stabbing Westward, Nothing
Toad The Wet Sprocket, Fall Down
Spin Doctors, Cleopatra's Cat
Breeders, Saints

Artists & Music

LATIN NOTAS

(Continued from page 34)

acts **Cuca** and **La Castañeda** have been shipped by Iguana; Culebra is releasing albums by **Rata Blanca, Attaque 77,** and **Lethal.**

TELEMUNDO PUB FIRM: Telemundo has formed a publishing company called Tu Mundo, which will be managed by **Lidyce Grana,** the network's director of music licensing. Among Tu Mundo's members are Telemundo's senior VP/creative director **Omar Marchant** and audio engineer **Joseph Pazos.** Grana hopes the new publishing arm will serve as an outlet for writers interested in penning music for television. "There's a lot of people out there who want to write music for television and they don't know what to do," says Grana. "This is a vehicle."

MISCELLANEA: How big is soccer in Brazil? Well, during the monthlong World Cup tourney that begins Friday (17), not one album is slated for release by a Brazilian record label. Then again, few albums are being put out by any Latin American record companies during the World Cup . . . At No. 54, Spanish Broadcasting System was the highest-ranking entertainment-related enterprise on the Hispanic Business 500, which rates the 500 largest Latino-owned corporations . . . **Milton Nascimento** kicked off his 12-city U.S. trek June 11 at the Wiltern Theatre in Los Angeles in support of his Warner release "Angelus" . . . **Caifanes** and **Carlinhos Brown & Timbalada** are the lone pair of down-south acts featured on the bill of WOMAD's 1994 tour of the U.S. . . . The video of "Robinson," by Cuban songsmith **Carlos Varela,** moved into medium rotation last week on MTV Latino. The chugging rock track is taken from his Qbadisc debut, "Monedas Al Aire" . . . A portion of the proceeds from sales of the soundtrack of "A Million To Juan" (RMM/Sony) are earmarked to benefit the National Hispanic Scholarship Fund.

Assistance in preparing this column provided by Marcelo Fernández Bitar in Buenos Aires.

BMI Salutes Jobim. Som Livre recording artist and internationally acclaimed Brazilian composer Antonio Carlos "Tom" Jobim receives his BMI Latin Award recognizing his song "Desafinado" as one of the year's most-performed Latin songs on U.S. radio and television. Shown, from left, are Diane Almodovar, director Latin music, BMI; Thea Zavin, senior VP and special counsel, BMI; Jobim; Del Bryant, senior VP, performing rights, writer/publisher relations, BMI; and Bobby Weinstein, assistant VP, writer/publisher relations, New York, BMI.

DENVER VID SHOW

(Continued from preceding page)

dent KTCL will add.

Meanwhile, Afghan Whigs manager Justine Chiara says she is pleased that the event resulted in a product she now can use to better promote her band.

"[The Whigs] aren't really a singles band, and we weren't sure what to do about the next track," says Chiara. Armed with three live cuts, Elektra now can create an event around the July release of an EP. The title will feature the single "What Jail Is Like," as well as the "KTCL's Live Music Link" version. In addition, the EP will include the live "Music Link" versions of "Now You Know" and the Supremes covers "My World Is Empty Without You/I Hear A Symphony." Also included are the three never-before-released B sides "Mr. Superlove," "Dark End Of The Street," and "Little Girl Blue."

IN PRINT

STRAIGHT LIFE
The Story Of Art Pepper
By Art & Laurie Pepper
(Da Capo Press, $16.95)

This is not a standard jazz autobiography. "Straight Life" is the fearsome life of a drug addict, thief, rapist, and convict—who happened to be one of the greatest saxophonists of his time.

Art Pepper's amazing book, a classic first published in 1979, has now received a welcome reprint, augmented by an insightful introduction by critic Gary Giddins and an often hellish afterword by Pepper's widow Laurie, who collaborated with him on the original work. (Pepper, whose years of self-abuse left him debilitated late in life, died in 1982.)

"Straight Life" has not lost its ability to shock. While it frequently recalls high points in the altoist's brilliant career as a leading light of West Coast jazz—his stint with Stan Kenton's orchestra, his stunning series of albums as a leader in the '50s for Contemporary, and his '70s comeback on Galaxy—it mainly focuses, with appalling candor, on a life scuttled by addiction and crime.

For Pepper, honesty was all, and he never spares himself in recounting his grim history. In hackle-raising detail, he recaps his miserable upbringing in Southern California, his descent into heroin addiction at the height of his fame, his frightening life with his late wife Diane, who was a suicidal addict, his jail stretches, which culminated in several infernal years at San Quentin, and his rocky road to tentative recovery at Synanon. Family members, friends, and collaborators like Bob Cooper, June Christy, Don Menza, and Shelly Manne contribute reminiscences.

Pepper emerges as a figure as self-destructive and pathological as he was sensitive and creative. Few modern autobiographies can equal "Straight Life" in sheer horror and power. Even if you know nothing about jazz, you can't help being moved by this great confessional work.

CHRIS MORRIS

Changing Times For France's Music Retailers

Nuggets Chain In Financial Trouble

■ BY EMMANUEL LEGRAND

PARIS—The French market could lose an entire section of its retail structure unless the owners of the 75-store Nuggets chain find a way out of the company's difficulties.

The chain's stock continues to trade after being placed in the hands of administrators by its owners, financial holding company Apax, which acquired the chain in 1986.

Nuggets is believed to have lost 20 million francs ($3.6 million) in 1993 and 18 million francs ($3.2 million) in 1992 on yearly sales of some 400 million francs ($71.4 million).

Sources speculate that the total debt of the company amounts to 140 million francs ($25 million), including stock, unpaid taxes, and invested capital. Music accounts for some 40 million francs ($7.4 million) and video for 20 million francs ($3.7 million) of total debt.

Many music distributors are believed to be Nuggets creditors, with PolyGram and Sony Music each having some 10 million francs ($1.8 million) worth of outstanding invoices. The other labels—BMG, EMI, Warner, Carrere, and Virgin—have each lost in the region of 4 million-5 million francs ($514,000-$792,000).

Yves Portrat, president of Nuggets, says his stores have faced problems from the increasing competition of hypermarkets, which are forcing him to follow their lead in price cutting. At the end of 1993, the situation worsened, but Portrat received support from record companies, which continued to service him. Since the beginning of the year, Nuggets' future has been in jeopardy.

Apax was seriously considering giving up investing in the chain, while one Nuggets banker, Crédit Lyonnais, stopped its credit facility in early May, prompting the company to call in the receivers.

The chain expanded rapidly in the late '80s and early '90s, with small to mid-size storea (an average of 1,500 square feet) located at the center of cities or in shopping centers. More than half the stores were franchised while the others were owned and operated by the company.

Industry sources say a combination of factors explains the demise of Nuggets. Among them:

• The franchise system, which did not always guarantee the most experienced retailers and managers;

• Nuggets'centralized, computerized ordering system, which prevented flexibility and was costly (sources say it

(Continued on page 44)

FNAC Up For Sale Again

PARIS—Giant retail chain FNAC is officially up for sale, says its current owner, Crédit Lyonnais, which is offloading assets to reduce its debts, believed to be in the region of 20 billion francs ($3.58 billion).

FNAC was sold in July 1993 by insurance company GMF to a consortium of Altus Finance, an affiliate of Crédit Lyonnais, and CIP, an affiliate of water company Générale des Eaux. Altus is the majority shareholder with 66% of the shares.

Since the purchase, the future of the 40-plus-store chain has been in question, as it was known that both institutions were looking to sell.

Générale des Eaux, which has a 34% stake in FNAC, has the first option on remaining shares. The chance to buy the share option has not been ruled out by Générale des Eaux, which could team up with media giant Havas. The two are already partners in pay-TV channel Canal+, and Générale des Eaux has made no secret of its intentions to diversify from its core water interests into the media field. Observers have suggested the FNAC purchase would make sense.

The chain, which has been able to continue its growth, may fetch as much as $410 million.

Other potential investors who have acknowledged that they are interested in FNAC include the Lagadière group, which owns publishing company Hachette; British retailer Kingfisher, which runs the Woolworth stores in the U.K.; and the Pinault-Printemps group, which owns the French department store Printemps.

Sources believe FNAC could be sold sometime this summer. The acquisition price a year ago reached 2.3 billion francs ($410 million). Financial sources believe this amount could be matched, if not exceeded, due to the fact that the chain is in good shape, and that despite a lack of global strategy, has been able continue its growth.

EMMANUEL LEGRAND

Back To Basics. PolyGram's official opening of its modernized CD plant and European supply center in Hannover, Germany, attracted interest from a familiar figure. Former PolyGram president and now Philips Electronics president Jan Timmer, center, joined Alain Levy, PolyGram president/CEO, left, and PolyGram CFO/executive VP Jan Cook, who were among 300 guests touring the facilities in May. The center has undergone a three-year program of construction and automation, and now manufactures and distributes 500,000 CDs per day.

Italy's Indies Elect New Chief, Seeking Parity With Majors

■ BY MARK DEZZANI

MILAN—AFI, the industry association representing Italy's independent record companies, elected a new president and executive committee following the resignation of longtime chief Guido Rignano, president of Italy's largest independent record company, Dischi Ricordi.

Franco Donato, managing director of dance indie Fulltime Productions, who was elected May 27, says no radical policy changes are planned.

"We will be looking for ways to close the differences with the major record companies' federation FIMI and attacking with renewed vigor the piracy problem, in collaboration with the authors' rights society SIAE," Donato says.

Italy's major record companies broke away from AFI two years ago to form FIMI, taking international recognition from IFPI with them. The majors claimed their 80% market share was under-represented within AFI. Talks aiming to reunify the industry groups broke down recently.

Pippo Landro, managing director of indie record company/distributor New Music, says, "It is clear that the split damages both camps. However, under the terms as set by FIMI, we don't want a reunion. They want to command, with the indies underneath. Either we want more consideration, or it is better to stay separate."

AFI press director Franco Crepax says, "Following the breakdown of discussions, both groups are miles apart. I anticipate that sooner or later we will find a solution, but not right now. Since the split, AFI has added more than 30 members, including important indies like Dig It, which grosses 30 billion lire [$18.75 million] and Media, who are strong throughout Europe. Together, we represent 30% of the market. We want equal dignity with FIMI members under any reunification."

Crepax adds that Rignano had headed AFI for 14 years and had stayed on as president for the past two years at the specific request of members, due to his extensive experience.

On announcing his resignation, Rignano said he hoped new faces would ease the differences between AFI and FIMI. "At the base of all political conflicts, there is a personal conflict. My resignation could ease a reunification or solution. If possible, I will still contribute to reunifying the industry."

Donato says, "Our executive committee will be meeting to discuss the problem. However, we will wait for the outcome of FIMI's own elections before resuming any formal contact."

Franco Reali, FIMI president and managing director of BMG Italy, says he believes Italy's industry split is definitive. "There was a proposal for AFI to join the international body IFPI as an affiliate and retain autonomy but this, too, was turned down."

Reali adds, "My mandate as FIMI president runs until the end of June. Re-election is possible one time only. I am ready to stand down or, if remandated for a further two years, to accept."

German Mkt. Sees Slim Gain

HAMBURG—Shored up by midprice CD sales, Germany's record market grew by 1.9% in unit sales in first-quarter 1994, according to figures from industry federation BPW. Compared to the same period last year, BPW members—who represent an estimated 80% of the market—sold a total of 58.4 million CDs, cassettes, LPs, and singlea (Billboard, June 11).

CD was the only format to perform favorably, with the success of the CD single aiding the figures with a rise of 26.2%. Meanwhile, vinyl singles declined 28.6%.

A total of 47.8 million album units were sold, 1.6% down from last year. Although now the key album format, the CD's 37.3 million units (up 5.1%) did not quite compensate for the 17.6% decline in cassette sales.

The growth in sales of CD albums centers on the midprice segment, in which attractive catalog product is being released. In spite of the downward trend in total figures, the cassette also performed favorably in the midprice segment.

No official figures were given for sales value, but it is understood to have mirrored unit figures in remaining subdued. With results up only slightly over the same period of time a year earlier, there were losses in real terms after accounting for inflation.

Key first quarter stats include:

• Total singles market up 21.8% to 10.6 million;
• CD singles up 26.2% to 10.1 million;
• Vinyl singles down 28.6% to 0.5 million;
• CD albums up 5.1% to 37.3 million;
• Cassettes down 17.6% to 10.3 million;
• LPs down 66.7% to 0.2 million.

WOLFGANG SPAHR

EMI Reduces African Stakes, Forms Venture

LONDON—EMI is minimizing its exposure to troubled African markets by reducing its equity in one of its West African affiliates.

The activities of EMI Pathé Marconi, the major's former 100%-owned subsidiary in the Ivory Coast, will be contained in a new venture, JAT Music. EMI will have a minority interest in JAT; the other investor is the company's managing director, Alain Pexier.

Frederic Giaccardo, EMI International's business and licensee development director, says, "With the economic situation and the devaluation of the currency there, the company has effectively gotten much smaller. There is a particular minimum threshold for operating a company, and when we get below that size, we look for other ways of doing business, such as a joint venture."

JAT Music will become a full label licensee of EMI Music and will operate the cassette plant of the former major there.

EMI also has a fully owned company in Mali and is the only major record company to have a significant presence in continental Africa outside the Republic of South Africa.

DOMINIC PRIDE

Sony Music Europe Acquires Leading Danish Indie

■ BY MACHGIEL BAKKER

COPENHAGEN—Sony Music Europe has bought leading Danish independent label Pladecompagniet and is merging it with its own local affiliate.

The move marks a rare acquisition by Sony Music Europe—which has tended to prefer organic growth—and the purchase one of the last remaining independent labels in the Scandinavian market.

Pladecompagniet ("The Record Company," in Danish) joins other Danish indies that have lost their independence to majors; Medley was acquired by EMI and Genlyd merged with BMG.

No official value was given for the purchase, but local sources estimate the deal's worth at 20-30 million Danish kroner ($3.1-$4.6 million).

The merger will result in the June 1 departure of Sony Denmark's current managing director, Steen Sorgenfrei. He will be replaced by Pladecompagniet's co-founder and managing director, Jan Degner. Sorgenfrei will act as a consultant to the company until the end of the year.

Pladecompagniet's staff of six will move to Sony's headquarters in Copenhagen. It is still unclear what the merged company will be called, although the Pladecompagniet name will be featured somewhere in its title.

Pladecompagniet was founded in 1988 by Degner and singer/songwriter Anne Linnet, who each own 50% of the company. Over the years, Pladecompagniet has become one of Denmark's leading independent companies, with a strong domestic roster boasting such names as TV 2, Sound Of Seduction, Danser Med Drenge, and Linnet.

The Danish market has one of mainland Europe's highest shares of national repertoire, comprising about 30% of total industry sales.

Sony Music International senior VP Richard Denekamp singled out Pladecompagniet's important stake in the domestic talent scene as having led to the deal.

"The Danish market may look small, but it is an interesting one as local repertoire takes such a high percentage," Denekamp says. "Sony's share of the national market was small, so the combination of the two [companies] can be very interesting."

EMI-Medley is the Danish market leader, according to the most recent IFPI market share figures, with 20% of sales, followed by PolyGram with 18%, BMG with 15%, and Sony Music with 12.5%. With Pladecompagniet's 5% market share, the merged company could make Sony a runner for second place.

The one remaining major Danish independent is Mega, the home of Ace Of Base. Says Denekamp, "The deal also ensures us that international exploitation of local talent is guaranteed. We're [obviously] all looking for the next Ace Of Base."

Degner says "safeguarding" the future of his acts has been his motivation for entering into the agreement with Sony. "An interaction between national and international repertoire will give us an added strength. And [in my new job], it is my intention to continue with the best and most original Danish music. I strongly believe that both locally produced dance music and Danish rock have great chances to conquer the international marketplace."

The deal is all the more remarkable because it is Sony's first acquisition on the continent. According to Denekamp, "[Sony's] market share is not achieved through acquisitions. Internal growth has always been our philosophy. However, this was an opportunity too good to miss."

Machgiel Bakker is editor in chief of Music And Media.

BMG Int'l Holds Venetian Blinder

VENICE, Italy—BMG International held its annual marketing conference May 7-12 at the Hotel Excelsior here, drawing together 165 marketing and promotion staffers from 38 countries. The event focused on forthcoming releases and worldwide marketing strategies; in addition, there were showcase performances by Foreigner, Luca Carboni, and M-People, and personal appearances by Hammer, Stanley Jordan, and Jennifer Brown. Delegates also were updated on the impact of new technologies on the music business, with BMG International president/CEO Rudi Gassner noting that home video (excluding movies) and multimedia products are expected to produce 25% of the company's revenues between 2000-2005.

Italian star Luca Carboni kicked off the Venice event with a dynamic showcase set.

BMG International president Rudi Gassner welcomes Coconut/Logic recording artist Haddaway to the conclave.

BMG International senior VP of international A&R/marketing Heinz Henn greets Giant recording artist Hammer at the closing banquet.

Heather Small of M-People was a convention hit during the band's special showcase performance.

Taiwan Radio To Begin Making Royalty Payment

■ BY GLENN SMITH

TAIPEI, Taiwan—By the end of the year, holders of copyrights for musical works will begin receiving their first-ever payments of performance royalties for broadcasts by Taiwan radio stations.

"We expect that the first payments will be made at the end of the year," says Shao Yu Mou, the 71-year-old former legislator who has served for the past two years as secretary general of the privately run Copyright Holders' Assn. of the Republic of China (CHA).

The decision of the island's radio stations to pay performance royalties for music broadcasts was made July 1, 1992, after initial passage of Taiwan's copyright law June 10. A "sincerity" deposit of $5 million in new Taiwanese currency ($185,000) was put up by the stations at that time.

The delay in payments stems from extended discussions regarding the rate at which the royalties would be paid. A deadlock was broken in mid-April when the BCC, Taiwan's largest radio network, signed an agreement with the CHA to pay at a rate of $3.5 NT (13 cents) per broadcast. The remainder of the island's 31 radio stations are expected to sign agreements by the end of this month.

Shao Yu Mou estimates that radio performance royalties will total $10 million NT ($370,370) per year, 70% of which will go to domestic copyright holders; 30% goes to those overseas. The CHA will deduct 20% as a service fee, and another 20% will be deducted

(Continued on page 44)

IFPI Appoints Moore As Head Of European Affairs

■ BY ADAM WHITE

LONDON—IFPI aims to improve its lobbying effectiveness in the heart of Europe with the appointment of Frances Moore as director of European affairs, based in Brussels.

Federation director general Nic Garnett calls Moore "a highly qualified lobbyist who will give us an even better sense of how to do things in Brussels."

A barrister, Moore will take up her post in mid-August; she is currently the Brussels-based manager of European government relations for Texas Instruments Corp. Previously, she was secretary general of the Confederation Europeene du Commerce de Detail, representing the interests of retailers' associations to European institutions.

IFPI is considering organizational changes that would see more responsibility for its affairs held by regional boards (Billboard, May 28). Garnett says the creation of such a board for Europe would be "a natural support" for Moore's activities and priorities. "Our goal is to better convey the industry's point of view in Brussels," he adds.

Earlier this year, IFPI stepped up its EC campaign with the publication of a lobbying document titled "The Recording Industry In Europe," accompanied by a media launch in the European capital (Billboard, April 23).

At the federation's Brussels offices, Moore will join senior legal adviser Alessandra Silvestro and a small support staff.

HITS OF THE WORLD

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JAPAN (Oempa Publications, Inc.) 6/13/94

THIS WEEK	LAST WEEK	SINGLES
1	NEW	INNOCENTO WORLD MR. CHILDREN TOY'S FACTORY
2	1	SURVIVAL DANCE TRF AVEX TRAX
3	2	SORA TO KIMI NO AIDANI MIYUKI NAKAJIMA PONY CANYON
4	4	NATSU O DAKISHIMETE TUBE SONY
5	3	FUTATSU NO NEGAI NORIYUKI MAKIHARA WEA JAPAN
6	3	JUN AI RHAPSOOY MARIYA TAKEUCHI EAST WEST JAPAN
7	9	AI GA UMARETA HI MIWAKO FUJITANI & YOSHIAKI OHUCHI NIPPON COLUMBIA
6	6	NATSU GA KURU MAKI OHGURO B-GRAM
9	8	ITSUNOHIKA EIKICHI YAZAWA TOSHIBA/EMI
1D	NEW	NATSU NO HI CHISATO MORITAKA ONE UP MUSIC
		ALBUMS
1	NEW	ZARD OH MY LOVE BEGLAM
2	NEW	TOMOYASU NOTEI GUITAR RHYTHM IV TOSHIBA/EMI
3	NEW	TOSHI MISSION BMG VICTOR
4	1	ACCESS DELICATE PLANET FUN HOUSE
5	3	TRF HYPER MIX III AVEX TRAX
6	5	LISETTE MELENDEZ TRUE TO LIFE SONY
7	2	STARDUST REVIEW GAKUDAN ONE UP MUSIC
6	9	MARIAH CAREY MUSIC BDX COLUMBIA
8	8	BASIA SWEETEST ILLUSION EPIC
1D	4	KIICHI YOKOYAMA K'S LIKE DIS POLYSTAR

NETHERLANDS (Stichting Mega Top 50) 6/3/94

THIS WEEK	LAST WEEK	SINGLES
1	2	THE REAL THING 2 UNLIMITED BYTE
2	1	THE MOST BEAUTIFUL... PRINCE NPG/RED BULLET
3	4	ONE METALLICA MERCURY/PHONOGRAM
4	3	I LIKE TO MOVE IT REEL 2 REAL featuring MAD STUNTMAN POSITIVA/EMI
S	5	MMM MMM MMM MMM CRASH TEST DUMMIES ARISTA
6	NEW	AS DICK ME HULLEP NODIG HEB JOHAN & DE GROOTHANDEL BUNNY MUSIC
7	NEW	SWEETS FOR MY SWEET C J LEWIS BLACK MARKET/MCA
8	7	WITHOUT YOU MARIAH CAREY COLUMBIA
5	NEW	GIVE ME ALL YOUR LOVE MAGIC AFFAIR ELECTROLA
10	10	WHERE IS THE LOVE TIMELESS DINO ACTION
		ALBUMS
1	2	LAURA PAUSINI LAURA CGD/WARNER
2	1	MARIAH CAREY MUSIC BOX COLUMBIA
3	4	PINK FLOYD THE DIVISION BELL EMI
4	9	ACE OF BASE HAPPY NATION MEGA
5	3	JEFF TRACHTA & BOGBY EAKES BOLD AND BEAUTIFUL DUETS ARCADE
6	S	LAURA PAUSINI LAURA PAUSINI CGD/WARNER
7	B	DULFER BIG BOY MONSTERS OF JAZZ/EMI
6	6	CRASH TEST DUMMIES GOO SHUFFLEO.. ARISTA
5	7	URBAN DANCE SQUAD PERSONA NON GRATA VIRGIN
1D	NEW	KINDEREN VOOR KINDEREN DE ALLERBESTE! SONY MUSIC

AUSTRALIA (Australian Record Industry Assn.) 6/5/94

THIS WEEK	LAST WEEK	SINGLES
1	3	MMM MMM MMM MMM CRASH TEST DUMMIES ARISTA
2	1	THE MOST BEAUTIFUL GIRL IN... PRINCE FESTIVAL
3	2	RIGHT IN THE... JAM/SPOON DANCE POOL/SONY
4	4	THE SIGN ACE OF BASE POSSUM/BMG
5	9	STAY ETERNAL EMI
6	S	DOOP DOOP LIBERATION/FESTIVAL
7	NEW	AROUND THE WORLD EAST 17 POLYDOR
8	6	ONE METALLICA PHONOGRAM/POLYGRAM
9	8	I'LL REMEMBER MADONNA WARNER
1D	7	BREATHE AGAIN TONI BRAXTON ARISTA
11	12	I'LL STAND BY YOU THE PRETENDERS WARNER
12	13	I BELIEVE MARCELLA DETROIT POLYGRAM
13	NEW	MORE WINE WAITER PLEASE THE POOR COLUMBIA
14	16	THE BEAUTIFUL EXPERIENCE PRINCE FESTIVAL
1S	18	LONELY/BIZARRE LOVE TRIANGLE FRENTE! MUSHROOM/FESTIVAL
16	1D	WITHOUT YOU MARIAH CAREY COLUMBIA
17	11	POWER OF LOVE CELINE DION EPIC
16	14	THINGS CAN ONLY GET... D:REAM WARNER
19	NEW	U R THE GEST THING D:REAM WARNER
2D	1S	FEEL LIKE MAKING LOVE PAULINE HENRY EPIC
		ALBUMS
1	1	MARIAH CAREY MUSIC BOX COLUMBIA
2	5	JIMI HENDRIX BLUES POLYGRAM
3	2	ENIGMA THE CROSS OF CHANGES VIRGIN
4	NEW	DEFRYME PUREKILLER BMG
S	9	CRASH TEST DUMMIES GOD SHUFFLED HIS... RCA
6	6	THE GADLOVES GET ON BOARD MUSHROOM/FESTIVAL
7	3	HUNTERS AND COLLECTORS DEMON FLOWER MUSHROOM/FESTIVAL
6	7	PINK FLOYD THE DIVISION BELL COLUMBIA
8	14	ACE OF BASE HAPPY NATION (U.S. VERSION) POSSUM/BMG
1D	12	PEARL JAM VS. EPIC
11	NEW	BEASTIE GOYS ILL COMMUNTICATION CAPITOL
12	11	CHOCOLATE STARFISH CHOCOLATE STARFISH EMI
13	10	K.D. LANG INGENUE WARNER
14	4	ROXETTE CRASH! BOOM! BANG! EMI
15	NEW	UB40 PROMISES AND LIES VIRGIN
16	19	METALLICA AND JUSTICE FOR ALL PHONOGRAM/POLYGRAM
17	13	CYPRESS HILL BLACK SUNDAY COLUMBIA
16	NEW	ROLLINS BAND WEIGHT IMAGO
19	NEW	SCREAMING JETS TEAR OF THOUGHT WARNER
20	20	K.O. LANG EVEN COWGIRLS GET THE BLUES (SOUNDTRACK) WARNER

CANADA (The Record) 5/30/94

THIS WEEK	LAST WEEK	SINGLES
1	2	THE POWER OF LOVE CELINE DION EPIC/SONY
2	1	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA/SONY
3	4	STAY ETERNAL EMI/CEMA
4	6	SLEEPING IN MY CAR ROXETTE EMI/CEMA
5	10	IF YOU GO JON SECADA SBK/CEMA
6	S	WITHOUT YOU MARIAH CAREY COLUMBIA/SONY
7	3	NEY DJ LIGHTER SHADE OF BROWN MERCURY/PGD
6	7	GROOVE THANG ZHANE MOTOWN/PGD
5	8	MISLED CELINE DION EPIC/SONY
10	9	UNDERSTANDING XSCAPE COLUMBIA/SONY
11	11	SAIO I LOVED YOU . . . M. BOLTON COLUMBIA/SONY
12	12	GHETTO JAM DOMIND COLUMBIA/SONY
13	NEW	COMPLETELY MICHAEL BOLTON COLUMBIA/SONY
14	13	DREAMS THE CRANBERRIES ISLAND/PGD
1S	1S	100% PURE LOVE CRYSTAL WATERS MERCURY/PGD
16	16	6LAME YOUR PARENTS 54 50 COLUMBIA/SONY
17	NEW	EASE MY MIND ARRESTED DEVELOPMENT CHRYSALIS/CEMA
16	1B	I LIKE TO MOVE IT REAL II REEL QUALITY
19	17	I'LL REMEMBER MADONNA SIRE/WEA
20	18	INSANE IN THE BRAIN CYPRESS HILL QUALITY/PGD
		ALBUMS
1	3	ACE OF BASE THE SIGN ARISTA/BMG
2	1	COUNTING CROWS AUGUST AND EVERYTHING AFTER DGC/UNI
3	2	PINK FLOYD THE DIVISION BELL COLUMBIA/SONY
4	5	SMASHING PUMPKINS SIAMESE DREAM VIRGIN/CEMA
5	4	CANTO GREGORIAN GREGORIAN CHANTS EMI
6	10	VARIOUS ARTISTS THE CROW ATLANTIC/WEA
7	8	LOREENA MCKENNITT THE MASK AND MIRROR WEA
8	6	ENIGMA CROSS OF CHANGES VIRGIN/CEMA
9	7	SOUNDGARDEN SUPERUNKNOWN A&M/PGD
10	12	COLLECTIVE SOUL HINTS, ALLEGATIONS & THINGS LEFT UNSAID ATLANTIC/WEA
11	9	CELINE DION THE COLOUR OF LOVE EPIC/SONY
12	13	MOIST SILVER EMI/CEMA
13	NEW	JON SECADA HEART SOUL & A VOICE SBK/CEMA
14	11	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA/BMG
15	14	TONI GRAXTON TONI BRAXTON ARISTA/BMG
16	16	YANNI LIVE AT THE ACROPOLIS PRIVATE MUSIC
17	19	NIRVANA IN UTERO DGC
18	17	REGA MCENTIRE READ MY MIND MCA/UNI
19	15	VARIOUS ARTISTS PHILADELPHIA EPIC/SONY
20	NEW	ALL-4-ONE ALL-4-ONE ATLANTIC/WEA

GERMANY compiled by Media Control 6/7/94

THIS WEEK	LAST WEEK	SINGLES
1	2	UNITED PRINCE ITAL JOE/MARKY MARK EAST WEST
2	1	WITNDUT YOU MARIAH CAREY COLUMBIA
3	4	I LIKE TO MOVE IT REEL 2 REAL EMI
4	3	MADCHEN LUCILECTRIC ARIOLA
S	7	MMM MMM MMM MMM CRASH TEST DUMMIES ARISTA
6	9	THE REAL THING 2 UNLIMITED ZYX
7	6	GIVE ME ALL YOUR LOVE MAGIC AFFAIR ELECTROLA
6	5	SOMEWHERE OVER THE RAINBOW MARUSHA URBAN/POLYDOR
5	1D	ALWAYS ERASURE INTERNAL
1D	8	STREETS OF... BRUCE SPRINGSTEEN COLUMBIA
11	11	NO MORE MAXX INTERCORD
12	12	THE MOST 6EAUTIFUL GIRL IN... PRINCE EDEL
13	15	JESSIE JOSHUA KADISON SBK/EMI
14	14	DOOP DOOP ZYX
1S	18	THE COLOUR OF MY DREAMS B G. THE PRINCE OF RAP COLUMBIA
16	13	LOOK WHO'S TALKING OR ALBAN ARIOLA
17	NEW	ACID FOLK PERPLEXER POLYDOR
16	17	AROUND THE WORLD EAST 17 METRONOME
15	16	DON'T TURN ARDUND ACE OF BASE METRONOME
20	NEW	INSIDE STILTSKIN VIRGIN
		ALBUMS
1	1	MARIAH CAREY MUSIC BOX COLUMBIA
2	2	CRASH TEST DUMMIES GOD SHUFFLED... ARISTA
3	3	PINK FLOYD THE DIVISION BELL EMI
4	6	CHRIS DE BURGH THIS WAY UP POLYGRAM
5	4	ROXETTE CRASH! BOOM! BANG! ELECTROLA
6	5	JOSHUA KADISON PAINTED DESERT... SBK/EMI
7	NEW	ERASURE I SAY, I SAY, I SAY MUTE
6	NEW	MAGIC AFFAIR OMEN (THE STORY CONTINUES) ELECTROLA
5	7	SOUNOTRACK PHILADELPHIA EPIC
1D	11	PRINCE ITAL JOE FEAT. MARKY MARK LIFE IN THE STREETS EAST WEST
11	B	BIOHAZARD STATE OF THE WORLD ADDRESS WEA
12	NEW	KASTELRUTHER SPATZEN ATLANTIS OER BERGE KOCH
13	10	TAKE THAT EVERYTHING CHANGES RCA
14	12	ACE OF BASE HAPPY NATION METRONOME
15	9	JULE NEIGEL BAND HERZLICH WILLKOMMEN ARIOLA
16	16	AEROSMITH GET A GRIP MCA
17	13	BRYAN ADAMS SO FAR SO GDOO A&M
16	14	LUCILECTRIC MADCHEN ARIOLA
18	19	PUR SEILTANZERTRAUM INTERCORD
20	NEW	FLIPPERS UNSERE LIEDER ARIOLA

FRANCE (Nielsen/Europe 1) 5/28/94

THIS WEEK	LAST WEEK	SINGLES
1	1	JE DANSE LE MIA I AM DELABEL/VIRGIN
2	2	STREETS OF... BRUCE SPRINGSTEEN COLUMBIA
3	3	IT'S ALRIGHT EAST 17 BARCLAY/POLYGRAM
4	4	SENSUALITE AXELLE RED VIRGIN
5	8	LA SOLITUDINE LAURA PAUSINI CARRERE
6	9	I CAN SEE CLEARLY NOW JIMMY CLIFF SQUATT/SONY
7	5	THE RHYTHM OF THE... CORONA AIRPLAY/POLYGRAM
6	6	HERO MARIAH CAREY COLUMBIA
8	12	SUR ET CERTAIN TONTON DAVID DELABEL/VIRGIN
1D	7	THE SIGN ACE OF BASE BARCLAY/POLYGRAM
11	19	I LIKE TO MOVE IT REEL 2 REAL FEAT. MAD STUNTMAN HAPPY MUSIC/SONY
12	14	RETURN TO INNOCENCE ENIGMA VIRGIN
13	11	WHAT'S MY NAME SNOOP DOGGY DOGG ATLANTIC
14	15	ROCK MY HEART HADDAWAY SCORPIO/POLYGRAM
15	17	GET-A-WAY MAXX DANCE POOL/SONY
16	1D	CANNDNBALL THE BREEDERS 4AD
17	13	HAPPY NATION ACE OF BASE BARCLAY/POLYGRAM
16	NEW	THE MOST BEAUTIFUL GIRL IN... PRINCE MUSIDISC
15	NEW	SEQUELLES M C SOLAAR POLYDOR
2D	NEW	ALL APOLOGIES NIRVANA GEFFEN
		ALBUMS
1	1	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA
2	2	PATRICK BRUEL BRUEL RCA
3	4	MICHEL SARDOU SELON DUE VOUS SEREZ, ETC. TREMA/SONY
4	5	ALAIN SOUCHON C'EST DEJA CA VIRGIN
5	3	ACE DF BASE HAPPY NATION BARCLAY/POLYGRAM
6	7	ALAIN BASHUNG CHATTERTON BARCLAY/POLYGRAM
7	B	SOUNDTRACK PHILADELPHIA COLUMBIA
6	6	EAST 17 WALTHAMSTOW POLYGRAM
5	1D	PINK FLOYO THE DIVISION BELL EMI
10	9	MANO NEGRA CASA BABYLON VIRGIN
11	11	FREDERICKS GOLOMAN JONES ROUGE COLUMBIA
12	16	M C SOLAAR PROSE COMBAT POLYDOR
13	13	MARIAH CAREY MUSIC BOX COLUMBIA
14	NEW	FRANK BLACK TEENAGER OF THE YEAR VIRGIN
15	NEW	JULIEN CLERC OLIMPIA INTEGRAL 94 VIRGIN
16	17	BILLY ZE KICK BILLY ZE KICK ET LES GAMINS EN FOLIE PHONOGRAM
17	14	PHIL COLLINS BOTH SIDES WEA
18	20	HADDAWAY THE ALBUM SCORPIO/POLYGRAM
19	NEW	MICHAEL TILSON THOMAS & TCHAKAROV CHOEURS ETERNALS SONY CLASSICAL
20	NEW	KING COOL KING COOL VOGUE/BMG

HITS OF THE U.K.™

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THIS WEEK	LAST WEEK	SINGLES
1	1	LOVE IS ALL AROUND WET WET WET PRECIOUS ORGANISATION
2	7	BABY, I LOVE YOUR WAY BIG MOUNTAIN RCA
3	2	COME ON YOU REDS THE MANCHESTER UNITED FOOTBALL SQUAD POLYGRAM TV
4	4	GET-A-WAY MAXX PULSE-8
5	3	AROUND THE WORLD EAST 17 LONDON
6	S	NO GOOD (START THE DANCE) THE PROOIGY XL RECORDINGS
7	NEW	ABSOLUTELY FABULOUS ABSOLUTELY FABULOUS PARLOPHONE
6	6	INSIDE STILTSKIN WHITE WATER
8	NEW	YOU DON'T LOVE ME (NO, NO, NO) DAWN PENN ATLANTIC
10	22	SINCE I DON'T NAVE YOU GUNS N' ROSES GEFFEN
11	11	SWAMP THING THE GRID deCONSTRUCTION
12	15	EVERYBODY'S TALKING THE BEAUTIFUL SOUTH GO'DISCS
13	9	CARRY ME HOME GLOWORM GO BEAT
14	NEW	DON'T TURN AROUND ACE OF BASE MFTRONOME
15	NEW	ND MORE TEARS (ENOUGH IS ENOUGH) KYM MAZELLE AND JOCELYN BROWN BELL/ARISTA
16	NEW	FASTER/PCP MANIC STREET PREACHERS EPIC
17	8	SWEETS FDR MY SWEET C J LEWIS MCA
18	13	SHOOP SALT-N-PEPA FFRR
19	10	THE REAL THING 2 UNLIMITED PWL
2D	12	MORE TO THIS WORLO BAO BOYS INC. A&M
21	17	OMEN III MAGIC AFFAIR ELECTROLA
22	NEW	TO THE END BLUR FOOD
23	16	JUST A STEP FROM HEAVEN ETERNAL EMI
24	NEW	ANYTHING SWV RCA
25	NEW	FINGERS OF LOVE CROWDEO HOUSE CAPITOL
26	37	CRASH! BOOM! BANG! ROXETTE EMI
27	19	THE SISTERS EP PULP ISLAND
28	NEW	BACK TO LOVE THE BRANO NEW HEAVIES ACID JAZZ
25	NEW	DIE LAUGHING THERAPY? A&M
3D	21	MMM MMM MMM MMM CRASH TEST DUMMIES RCA
31	20	THE MOST BEAUTIFUL GIRL IN THE WORLD PRINCE NPG
32	18	THE BEAUTIFUL EXPERIENCE PRINCE NPG
33	33	PATIENCE OF ANGELS EDDI READER BLANCO Y NEGRO
34	24	THE REAL THING TONY DIBART CLEVELAND CITY
35	39	LEAN ON ME MICHAEL BOLTON COLUMBIA
36	NEW	GET INTO YOU DANNII MINOGUE MUSHROOM
37	23	TAKE IT BACK PINK FLOYD EMI
38	NEW	EVERYDAY THANG MELANIE WILLIAMS COLUMBIA
39	28	I'LL STANO BY YOU THE PRETENDERS WEA
40	14	OISSIDENT PEARL JAM EPIC

THIS WEEK	LAST WEEK	ALBUMS
1	1	SEAL SEAL ZTT
2	3	THE CRANBERRIES EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? ISLAND
3	2	OEACON BLUE OUR TOWN—GREATEST HITS COLUMBIA
4	5	ETERNAL ALWAYS & FOREVER EMI
6	4	ERASURE I SAY, I SAY, I SAY MUTE
6	8	PINK FLOYD THE DIVISION BELL EMI
7	NEW	GALLIANO THE PLOT THICKENS TALKIN' LOUD
8	7	MARIAH CAREY MUSIC BOX COLUMBIA
9	11	6LUR PARKLIFE FOOD
1D	15	ENIGMA THE CROSS OF CHANGES VIRGIN
11	13	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET RCA
12	18	ACE OF BASE HAPPY NATION METRONOME/LONDON
13	17	WET WET WET ENO OF PART ONE (THEIR GREATEST HITS) PRECIOUS
14	9	CRAZY JULIO IGLESIAS COLUMBIA
1S	6	FUTURE SOUNOS OF LONDON LIFEFORMS VIRGIN
16	12	CHRIS DE 6URGH THIS WAY UP A&M
17	22	JON SECADA HEART, SOUL & A VOICE SBK
18	NEW	FISH SUITS THE DICK BROS.
15	27	TAKE THAT EVERYTHING CHANGES RCA
20	14	JUDITH OURHAM/THE SEEKERS CARNIVAL OF HITS EMI
21	23	BOB MARLEY LEGENO TUFF GONG
22	25	EAGLES THE BEST OF EAGLES ASYLUM
23	3S	ROXETTE CRASH! BOOM! BANG! EMI
24	33	NIRVANA NEVERMIND GEFFEN
25	36	THE BEAUTIFUL SOUTH MIAOW GO' DISCS
26	26	ABBA GOLD—GREATEST HITS POLYDOR
27	29	R.E.M AUTOMATIC FOR THE PEOPLE WARNER BROS
28	1D	6EASTIE BOYS ILL COMMUNICATION CAPITOL
29	NEW	MEAT LOAF BAT OUT OF HELL II VIRGIN
30	19	DUSTY SPRINGFIELO GOIN' BACK—THE VERY BEST OF PHILIPS
31	20	MARVIN GAYE THE VERY BEST OF MARVIN GAYE MOTOWN
32	31	SIMON AND GARFUNKEL THE DEFINITIVE SIMON ANO GARFUNKEL COLUMBIA
33	28	M-PEOPLE ELEGANT SLUMMING deCONSTRUCTION
34	34	EYC EXPRESS YDURSELF CLEARLY MCA
35	3D	LIONEL RICHIE BACK TO FRONT POLYDOR
36	4D	SIMPLY RED STARS EAST WEST
37	NEW	THE GRAND NEW NEAVIES BROTHER SISTER ACID JAZZ
38	39	MADONNA THE IMMACULATE COLLECTION SIRE
39	16	STEVIE NICKS STREET ANGEL EMI
40	NEW	ROD STEWART THE BEST OF ROD STEWART WARNER BROS.

ITALY (Musica e Dischi) 6/6/94

THIS WEEK	LAST WEEK	SINGLES
1	2	CHANGE MOLELLA TIME
2	1	EINS, ZWEI, POLIZEI MO-DO EXPANDED/pia5ika
3	6	PUPUNANNY AFRIKA BAMBAATAA EXPANDED/DFC
4	3	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
S	S	I'LL REMEMBER MADONNA WARNER BROS.
6	4	THE RHYTHM DF THE NIGHT CORONA DWA
7	NEW	THINK ABOUT THE WAY ICE MC DWA
8	10	RIGHT IN THE NIGHT JAM & SPOON DANCE POOL/SONY
8	7	AUTOMATIK SEX EINSTEIN DR. DJ EXPANDED/pia5ika
1D	NEW	QUANOO TRAMONTA IL SOLE VERNICE EPICRY
		ALBUMS
1	1	PINK FLOYO THE DIVISION BELL EMI
2	2	883 REMIX 94 F.R.I
3	3	UMBERTO TOZZI EQUIVOCANDO CGD
4	4	MARIAH CAREY MUSIC BOX COLUMBIA
5	5	MINA MAZZINI CANTA BATTISTI EMI
6	6	JOVANOTTI LORENZO 1994 SOLELUNA/MERCURY
7	9	NON MI TRADIRE PAOLO VALLESI RTI MUSIC/SUGAR
8	NEW	VARIOUS DEE JAY PARADE 4 DISCOMAGIC
9	7	LAURA PAUSINI LAURA CGD
10	8	FABIO CONCATO SCOMPORRE E RICOMPORRE MERCURY

SPAIN (TVE/AFYVE) 5/28/94

THIS WEEK	LAST WEEK	SINGLES
1	1	HDOKED DN A FEELING TONY WILSON BLANCO Y NEGRO
2	2	SISTER GOLDEN AIR SPANIC LUCAS/GINGER
3	3	LOOK WNO'S TALKING! DR. ALBAN ARIOLA
4	NEW	BABY, I LOVE YOUR WAY BIG MDUNTAIN ARIOLA
S	8	THE MOST BEAUTIFUL GIRL IN THE WORLD PRINCE FONOMUSIC
6	4	DOOP DOOP ARCADE ESPANA
7	5	RIGHT IN THE NIGHT JAM & SPOON DANCE POOL/SONY
6	5	ALWAYS ERASURE RCA
9	10	HOOKEO ON FEELING SILENZI MAX MUSIC
1D	7	I LIKE TO MOVE IT REAL 2 REAL EMI
		ALBUMS
1	1	JULIO IGLESIAS CRAZY COLUMBIA
2	2	ANA BELEN/VICTOR MANUEL MUCHO MAS QUE DOS ARIOLA
3	6	MARIAH CAREY MUSIC BOX COLUMBIA
4	4	PRESUNTOS IMPLICADOS EL PAN Y LA SAL WARNER
S	5	ACE OF BASE HAPPY NATION POLYGRAM
6	3	EL CONSORCIO LO QUE NUNCA MUERE HISPAVOX
7	7	CORO MONJES MONASTERIO DE SILOS CANTOS GREGORIANOS EMI/ODEON
6	9	ROXETTE CRASH! BOOM! BANG! EMI
8	8	MICHAEL NYMAN THE PIANO VIRGIN
10	NEW	COUNTING CROWS AUGUST AND EVERYTHING AFTER GEFFEN

Hits Of The World is compiled at Billboard/London by Julia Boodhoo and Elena Bernardinis Contact 71-323-6686, fax 71-323-2314/2316.

'New' indicates first entry or re-entry into chart shown.

HITS OF THE WORLD
CONTINUED

EUROCHART HOT 100 6/11/94 MUSIC & MEDIA

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**WITHOUT YOU** MARIAH CAREY COLUMBIA
2	4	**I LIKE TO MOVE IT** REEL 2 REAL FEAT. THE MAO STUNTMAN POSITIVA
3	5	**THE REAL THING** 2 UNLIMITED MCA
4	2	**STREETS OF PHILADELPHIA** BRUCE SPRINGSTEEN COLUMBIA
5	3	**THE MOST BEAUTIFUL GIRL IN THE WORLD** PRINCE NPG
6	8	**MMM MMM MMM MMM** CRASH TEST DUMMIES ARISTA
7	8	**AROUND THE WORLD** EAST 17 POLYGRAM
8	10	**LOVE IS ALL AROUND** WET WET WET POLYGRAM
9	7	**COME ON YOU REDS** MANCHESTER UNITED FOOTBALL SQUAD POLYGRAM
		ALBUMS
1	2	**MARIAH CAREY** MUSIC BOX COLUMBIA
2	1	**PINK FLOYD** THE DIVISION BELL EMI
3	4	**CRASH TEST DUMMIES** GOD SHUFFLED HIS FEET ARISTA
4	3	**ROXETTE** CRASH! BOOM! BANG! EMI
5	5	**SOUNDTRACK** PHILADELPHIA EPIC
6	6	**ERASURE** I SAY, I SAY, I SAY MUTE
7	12	**ACE OF BASE** HAPPY NATION MEGA/METRONOME
8	7	**CHRIS DE BURGH** THIS WAY UP A&M
9	NEW	**SEAL** SEAL ZTT
10	NEW	**PRINCE** THE BEAUTIFUL EXPERIENCE EDEL

BELGIUM (IFPI Belgium/SABAM) 5/27/94

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**WITHOUT YOU** MARIAH CAREY COLUMBIA
2	2	**I LIKE TO MOVE IT** REEL 2 REAL EMI
3	3	**STRANI AMORI** LAURA PAUSINI CGD
4	7	**THE MOST BEAUTIFUL GIRL IN THE WORLD** PRINCE RED BULLET
5	5	**STREETS OF PHILADELPHIA** BRUCE SPRINGSTEEN COLUMBIA
6	4	**TAKE MY LOVE** GOOD SHAPE DINO
7	NEW	**THE REAL THING** 2 UNLIMITED BYTE RECORDS
8	8	**SLAM** INTERACTIVE RCA
9	NEW	**MMM MMM MMM MMM** CRASH TEST DUMMIES ARISTA
10	NEW	**JE T'ATTENDS** AXELLE RED VIRGIN
		ALBUMS
1	2	**PATRICK BRUEL** BRUEL RCA
2	8	**MICHEL SARDOU** SELON QUE VOUS SERZ ETC. TREMA
3	3	**MARIAH CAREY** MUSIC BOX COLUMBIA
4	1	**FRANCIS CABREL** SAMEDI SOIR SUR LA TERRE COLUMBIA
5	5	**LAURA PAUSINI** LAURA CGD
6	4	**PINK FLOYD** THE DIVISION BELL EMI
7	7	**ROXETTE** CRASH! BOOM! BANG! EMI
8	8	**SILOS** CANTO GREGORIANO EMI
9	NEW	**MARC ARYAN** LES 20 CHANSONS VOL. 2 ARIOLA
10	NEW	**MARC ARYAN** LES 20 CHANSONS VOL. 1 ARIOLA

SWEDEN (GLF) 5/27/94

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**WITHOUT YOU** MARIAH CAREY COLUMBIA
2	3	**NAR VI GRAVER GUKL I USA** GLENMARK/ ERIKSSON/STROMSTEDT METRONOME
3	5	**DR. FEELGOOD** COOL JAMES & BLACK TEACHER STOCKHOLM
4	10	**MMM MMM MMM MMM** CRASH TEST DUMMIES ARISTA
5	4	**NO MORE (I CAN'T STAND IT)** MAXX REMIX
6	6	**ONE** METALLICA VERTIGO
7	7	**TOUCH** BASIC ELEMENT INHOUSE
8	8	**ALWAYS** ERASURE MUTE
9	2	**THE REAL THING** 2 UNLIMITED CNR
10	9	**LOSER** BECK GEFFEN
		ALBUMS
1	1	**NORDMAN** NORDMAN SONET
2	2	**ROXETTE** CRASH! BOOM! BANG! EMI
3	NEW	**ERASURE** I SAY, I SAY, I SAY MUTE
4	3	**ERIC CLAPTON** THE CREAM OF CLAPTON POLYDOR
5	4	**LISA EKDAHL** LISA EKDAHL EMI
6	6	**THE PRETENDERS** LAST OF THE INDEPENDENTS WEA
7	8	**CRASH TEST DUMMIES** GOD SHUFFLED HIS FEET ARISTA
8	7	**MARIAH CAREY** MUSIC BOX COLUMBIA
9	10	**PINK FLOYD** THE DIVISION BELL EMI
10	NEW	**THE LATIN KINGS** VALKOMMEN TILL FORORTEN EAST WEST

PORTUGAL (Portugal/AFP) 6/1/94

THIS WEEK	LAST WEEK	
		ALBUMS
1	2	**VARIOUS** DANCE MANIA '94 VIDISCO
2	1	**ACE OF BASE** HAPPY NATION METRONOME
3	NEW	**VARIOUS** SOUL CLASSICS ATLANTIC
4	4	**PEDRO ABRUNHOSA/BANDEMONI** VIAGENS POLYDOR
5	3	**MARIAH CAREY** MUSIC BOX COLUMBIA
6	NEW	**JULIO IGLESIAS** CRAZY COLUMBIA
7	8	**PINK FLOYD** THE DIVISION BELL EMI
8	NEW	**AEROSMITH** GET A GRIP GEFFEN
9	NEW	**VARIOUS** FILHOS DA MADRUGADA RCA
10	8	**ROBERTA MIRANDA** VEM PRA MIM VIDISCO

NEW ZEALAND (RIANZ) 6/8/94

THIS WEEK	LAST WEEK	
		SINGLES
1	3	**THE MOST BEAUTIFUL GIRL IN THE WORLD** PRINCE FESTIVAL
2	2	**CAN'T GET ENOUGH** SUPERGROOVE BMG
3	1	**THE SIGN** ACE OF BASE BMG
4	7	**ONE ON ONE** TO BE CONTINUED WARNER
5	4	**SO MUCH IN LOVE** ALL 4 ONE ATLANTIC
6	8	**MMM MMM MMM MMM** CRASH TEST DUMMIES ARISTA
7	NEW	**C'EST LA VIE** UB40 VIRGIN
8	5	**WHEN THE SHIP GOES DOWN** CYPRESS HILL COLUMBIA
9	6	**SKOUNDRELS GET LONELY** DRS EMI
10	NEW	**IN THE NEIGHBOURHOOD** SISTERS UNDERGROUND EMI
		ALBUMS
1	1	**ACE OF BASE** HAPPY NATION BMG
2	2	**PINK FLOYD** THE DIVISION BELL COLUMBIA
3	3	**THE MUTTON BIRDS** SALTY VIRGIN
4	NEW	**THE VERY BEST OF BREAD** BREAD WARNER
5	4	**MARIAH CAREY** MUSIC BOX COLUMBIA
6	5	**ENIGMA** THE CROSS OF CHANGES VIRGIN
7	8	**CHAKA DEMUS & PLIERS** TEASE ME ISLAND
8	8	**K.D. LANG** INGENUE WARNER
9	9	**HUNTERS AND COLLECTORS** DEMON FLOWER MUSHROOM
10	7	**PEARL JAM** VS. EPIC

SWITZERLAND (Media Control Switzerland) 6/5/94

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**WITHOUT YOU** MARIAH CAREY COLUMBIA
2	3	**OVER THE RAINBOW** MARUSHA POLYGRAM
3	2	**DOOP** DOOP PHONOGRAM
4	NEW	**THE BEAUTIFUL EXPERIENCE** PRINCE NPG
5	6	**I LIKE TO MOVE IT** REEL 2 REAL/MAO STUNT MAN EMI
6	5	**THE MOST BEAUTIFUL GIRL IN THE WORLD** PRINCE PHONAG
7	4	**STREETS OF PHILADELPHIA** BRUCE SPRINGSTEEN COLUMBIA
8	NEW	**PRINZ/I SCHANKE DIR** ZURI WEST SOU
9	7	**THE RHYTHM OF THE NIGHT** CORONA ZYX
10	NEW	**THINK ABOUT THE WAY** ICE MC POLYGRAM
		ALBUMS
1	1	**ZURI WEST** ZURI WEST SOURO SERVICE
2	2	**MARIAH CAREY** MUSIC BOX COLUMBIA
3	3	**PINK FLOYD** THE DIVISION BELL EMI
4	4	**ROXETTE** CRASH! BOOM! BANG! EMI
5	6	**CAPPELLA** U GOT 2 KNOW PHONOGRAM
6	5	**LAURA PAUSINI** LAURA CGD/WARNER
7	9	**ZAP MAMA** SABSYLMA RECREC
8	NEW	**CHRIS DE BURGH** THIS WAY UP POLYGRAM
9	8	**JOSHUA KADISON** PAINTED DESERT SERENADE EMI
10	7	**SOUNDTRACK** PHILADELPHIA EPIC

FINLAND (Seura/IFPI Finland) 5/29/94

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**THE REAL THING** 2 UNLIMITED BYTE
2	6	**ONE** METALLICA VERTIGO
3	4	**HYMN** MOBY MUTE
4	3	**GIVE ME ALL YOUR LOVE** MAGIC AFFAIR ELECTROLA
5	2	**INSIDE YOUR DREAMS** U96 MOTOR
6	8	**NO MORE** MAXX K TEL
7	9	**SEURAA JOHTAJAA** TAIKAPEILI WEA
8	7	**AROUND THE WORLD** EAST 17 LONDON
9	NEW	**WITHOUT YOU** MINNESOTA COCONUT
10	NEW	**UNITED** PRINCE ITAL JOE FEAT MARKY MARK EAST WEST
		ALBUMS
1	2	**KUMMELI** ARTISTI MAKSAA PORKKANA RYHMA
2	5	**MARIAH CAREY** MUSIC BOX COLUMBIA
3	1	**J. KARJALAINEN YHTYEINEEN** VILLEJA LUPIINEJA POKO
4	6	**ERIC CLAPTON** THE CREAM OF CLAPTON POLYGRAM
5	3	**TAIKAPEILI** SUURI SALAISUUS WARNER MUSIC
6	4	**ROXETTE** CRASH! BOOM! BANG! EMI
7	NEW	**CRASH TEST DUMMIES** GOD SHUFFLED HIS FEET ARISTA
8	8	**PINK FLOYD** THE DIVISION BELL EMI
9	7	**KAUA KOO** TUULTEN VIEMAA WEA
10	NEW	**PATRICIA KAAS** JE TE DIS VOUS COLUMBIA

ARGENTINA (C.A.P.I.F.) 4/29/94

THIS WEEK	LAST WEEK	
		ALBUMS
1	5	**THE ROLLING STONES** JUMP BACK—THE BEST VIRGIN
2	NEW	**LUIS MIGUEL** ARIES WARNER
3	2	**PIMPINELA** HAY AMORES QUE MATAN POLYGRAM
4	NEW	**OS PARALAMAS DO SUCESSO** DOS MARGARITAS EMI
5	NEW	**SANTAMARINA** TENTACION SONY
6	1	**ACE OF BASE** THE SIGN ARISTA
7	7	**LUIS MIGUEL** BUSCA UNA MUJER WARNER
8	NEW	**LUIS MIGUEL** 20 AZOS WARNER
9	NEW	**LOS PLAYEROS** DAMELO WEA
10	3	**VASOS VACIOS** LOS FABULOSOS CADILLACS SONY

GLOBAL MUSIC PULSE®

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

U.K.: The Stereo M.C.'s have made a splash at home and abroad as recording artists; now they have their own label, Natural Response, to help others make a mark. Its first release is a striking single, "Boundaries," by **Leena Conquest**, a Texan singer who moved to Austria and teamed with the writing/producing duo of **Werner Geier** and **Rodney Hunter**. The record sounds like a cross between **Marvin Gaye's** "Inner City Blues" and **Aaron Neville's** "Hercules," blessed with a hypnotic bass line and a provocative lyric (by Conquest) about a young man fleeing Bosnia to avoid conscription. Best of all is Conquest's powerful, deep voice, reminiscent of **Mavis Staples**. Geier and Hunter had originally sent the track to the Stereos, hoping for a remix. Instead, the band suggested they release it through Natural Response, an imprint established at RCA Records U.K. with the help of A&R director **Mike McCormack**. Several other performers are signed, including rapper **MC Mell 'O'** (previously on **Jazzie B's** label through Motown). "The Stereo M.C.'s will act as a sort of roaming A&R team for Natural Response," manager **Keith Cooper** says. "But we want people with a strong identity in their own right; we don't want the artists to feel in the shadow of what the band is doing." ADAM WHITE

RUSSIA: Now that big military parades are not such regular occurrences, Moscow's Red Square is becoming better known as a site for live performances, from symphony orchestras conducted by **Rostropovitch** to rock events. The latest is a grandiose live show, scheduled for June 25, to celebrate the 25th anniversary of the rock band **Mashina Vremeni (Time Machine)**, led by **Andrei Makarevitch**. Many other leading rock acts have been invited to participate, including **Aquarium, Tchai-F, DDT, Bravo, Kvartal**, and **Alla Pugatchova**. VADIM YURCHENKOV

TURKEY: Pop artist **Tarkan** is so hot here right now that the 21-year-old superstar sold 450,000 cassettes of his new album "Aacayipsin" (You're Weird) by June 1, just 10 days after its release. Tarkan's manager, **Gamze Platin**, is confident of sales of 1 million by the end of June (most top sellers here will just about clear the half-million mark). While Tarkan's voice and good looks clearly help to sell the records, so do the words of his songs. **Sezen Aksu**, the godmother of Turkish pop, wrote two of the album's tracks, one of which, "Hepsi Senin Mi?" (Is It All You?), has become its best-known tune. But another popular favorite, "Unutmamali" (We Mustn't Forget), was written by Tarkan. The album's success also may be attributed to a carefully planned prerelease promotion campaign, which included photos of Tarkan looking tanned, rested, and half-naked. The resulting "Tarkan-mania," which has prompted girls to tear off their clothes at his concerts, is a phenomenon never witnessed before in this country. Tarkan's previous album, "Yine Sensiz" (Again Without You), sold 600,000 copies and an estimated 400,000 pirated copies. ADRIAN HIGGS

IRELAND: The Limerick Rock'n'Roll Club, founded in 1979 and claiming the biggest membership of any such club in these islands, has published "The Golden Era Of Irish Showbands." Edited by **Paddy Brennan**, it recalls some 20 years of dancehall days, starting in the mid-1950s, when popular music here was dominated by hundreds of bands playing mainly the British and American hits of the day, and covering more than 400 ballrooms throughout the country. Among the biggest hit records by show bands were "The Hucklebuck" (**Brendan Bowyer & the Royal**, 1964), "There's Always Me" (**Dickie Rock & the Miami**, 1963), "Little Arrows" (**Brendan O'Brien & the Dixles**, 1968), "Five Little Fingers" (**Frankie McBride & the Polka Dots**, 1967), and "Make Me An Island" (**Joe Dolan & the Drifters**, 1969). Profits from sales of the book will go to the Daughters of Charity of St. Vincent de Paul in Lisnagry, County Limerick. KEN STEWART

FINLAND: Only a few months ago, Kummeli was just a popular TV comedy show. Now, after a chart-topping album and a sold-out live tour, it can safely be named the pop culture phenomenon of 1994. Starting in 1991 on Finnish Broadcasting Company's Channel 2, the fiercely original show became a sleeper hit and introduced a number of catch phrases into the Finnish language. These days, Kummeli regularly attracts more than 800,000 viewers, a sixth of the country's population, but it still relies on the same cornerstones: strange do-it-yourself humor, non-existent production values, and intentionally bad music. In fact, all four Kummeli cast members are veteran rock musicians, which explains a lot of the humor as well as the title of the album and tour: "Artisti Maksaa." The phrase means "the artist will pay," and it comes from a sketch about record deal negotiations. ANTTI ISOKANGAS

NETHERLANDS: Celebrated '60s pop group **the Cats** has signed to Polydor-Holland and recorded a comeback album with producer **Jan Akkerman**, formerly the guitarist in **Focus**. Akkerman plays on the album alongside American Tex-Mex accordion virtuoso **Flaco Jiminez**. The group had its initial success thanks to a combination of good musicianship and close vocal harmony, eventually going on to score 36 hit singles and 21 hit albums. Thanks to the fact that the group used to live in Volendam, a picturesque fishing village north of Amsterdam famous for its smoked eels, its music became known as the "eel sound." Three of the original members are featured in the new lineup: **Cees Veerman** (vocals/guitar), **Jaap Schilder** (vocals/guitar/piano), and **Arnold Muhren** (vocals/bass). WILLEM HOOS

White Nights Festival Features Many Genres, But No Aerosmith

■ BY THOM DUFFY and VADIM YURCHENKOV

LONDON—Performances by Western pop, rock, rap, and soul artists will be among the highlights of the White Nights International Cultural Festival, which opens Thursday (16) in St. Petersburg, Russia, despite the last-minute cancellation of Aerosmith from the bill. Organizers say the cancellation was by "mutual agreement" over a misunderstanding of television rights to the Aerosmith performance.

Now in its third year, the festival is produced by promoter Vladimir Kisilev, president of the White Nights Festival of St. Petersburg Association, in collaboration with Larry Namer, president/CEO of Comspan Entertainment, one of the leading suppliers of American television programming to Russia.

This year, the White Nights festival aims to raise funds, through corporate sponsorship and the worldwide sale of television rights, for an AIDS awareness campaign in Russia. The campaign will include public service announcements during donated advertising time on Russian TV, and the creation of a program for Russian schools using materials prepared by the Pediatric AIDS Foundation in the U.S.

The artists due to appear at the White Nights festival include: A-ha, Patti Labelle, Run-DMC, Whitesnake, Ricky Martin, Mr. Big, Robin S., Falco, and Roger Troutman & Zapp. "The artists involved are involved for the cause [of AIDS awareness]," says Allison Winkler, director of talent and media relations for the White Nights festival association, noting that performers are receiving expenses but waiving fees. Despite Aerosmith's cancellation, discussions continue in an attempt to have the band perform their first concert in Russia at the White Nights festival in 1995.

A series of events, including ballet, theater, charity auctions, and an international talent competition involving musicians from 25 countries, will conclude with a free outdoor concert June 20 on Vasilyevsky Island in the Neva River. A total attendance of 700,000 is expected for the live events, with a worldwide television audience in the tens of millions.

The long-range goal of the White Nights festival, which organizers say is the largest of its kind in Eastern Europe and the former Soviet Union, is to re-establish St. Petersburg—formerly Leningrad—as a world cultural center.

CPG's Spring Fever Mounts

Dutch Promo Boosts Midprice Music

■ BY WILLEM HOOS

AMSTERDAM—CPG, the Dutch foundation that promotes the local record industry and record retail business, has set up a spring campaign to create more interest in midprice CDs and sell-through video. The campaign, under the slogan of "Lentekriebels" (Dutch for "spring fever"), started April 20 and will last until Saturday (18). CPG has invested 600,000 Dutch guilders ($315,000) in the campaign, which is fully supported by Dutch IFPI group NVPI, record retail organization NVGD, and authors' copyrights society BUMA/STEMRA.

The campaign focuses mainly on the 25-40 demo. "That's simply because this age group has enough money to spend on leisure articles," says CPG managing director Jan Gaasterland. During the campaign, a CD featuring 14 international acts, including Oleta Adams, Jon Secada, Gloria Estefan, Julio Iglesias, and Julien Clerc as well as Dutch reggae band Roots Syndicate, will be sold for 9.95 guilders ($5.20). It is expected that more than 300,000 people will buy the disc.

Buyers of the disc also get a 220-page booklet featuring information on 4,000 midprice CDs and 400 sell-through videos. Most discs and tapes have a retail price of some 25 guilders. The booklet also has information on CD-I, DCC, MD, and various accessories. "The main aim is to inform the consumers that the traditional record shop is changing into an entertainment shop," says Gaasterland.

It's the first time CPG has included sell-through video in a campaign. Sell-through video is becoming an interesting phenomenon for the Dutch record retail business. Gaasterland says sell-through video has a turnover share of 7% in the average record retail outlet. "I'm confident that this share could be doubled in the coming four years," he adds.

According to Gaasterland, 98% of the Dutch record industry supports the "Spring Fever" campaign. "Only a few non-NVPI record companies, like Play It Again Sam, Rough Trade, and Munich Records, are not involved, for financial or artistic reasons." Of Holland's 1,450 record retail outlets, 1,320 are backing the campaign. The retailers have received a variety of free display material. Furthermore, radio and television commercials and ads in national daily newspapers form part of the campaign.

"It's a traffic-generating campaign in a period when sales in the record retail business are traditionally slower than in the rest of the year," says Gaasterland.

CPG's fall campaign (Oct. 5-15) will concentrate fully on CD-I. For the first time, the traditional campaign album will be released on CD-I. The disc will be manufactured in a circulation of more than 500,000 copies.

World Beats A Path To Toronto Harbourfront

Six Stages Boast Eclectic Roster Of Summer Festivals

■ BY LARRY LeBLANC

TORONTO—During a routine day, Derek Andrews, music programmer at Harbourfront Centre here, might field telephone calls from a local garage band seeking its first gig or from a Zimbabwean *mbira* band advised that it should showcase at the federal government-owned arts and recreation park.

For a decade, Andrews has overseen Harbourfront's vibrant multicultural and roots musical program. This summer, using six stages of varying sizes on the city's 10-acre waterfront facility, he has developed an ambitious program that presents more than 200 performances by artists from Canada and around the world. Thanks to partial aponsorship by Molson Breweries since 1979, nonprofit Harbourfront offers most of its concerts and workshops free to the public.

"I have a hard time finding anything similar to the scope and size of what we're doing in North America," Andrews says. "New York's Summer-Stage series in Central Park is similar, but it's not as large. Toronto isn't just a good [concert] market; the city is so music friendly because there's a lot of great music made here, and audiences have a massive appetite for new musical experiences."

This year's Harbourfront activities kick off with a three-day Canada Day Concert weekend July 1-3, featuring such Canadian acts as Lawrence Martin, Meryn Caddell, Quartette, Maritimers Ron Hynes, Lennie Gallant, Irish Descendants, the Toronto Mass Choir, the Richardsons, and the Youth Outreach Choir.

Only Canadian performers are presented in the musical series "New Routes" (July 15-17), with newcomers Jughead, Mahones, Philosopher Kings, Bourbon Tabernacle Choir, Lost Dakotas, and Lost & Profound; and "Fiddling Around" (Aug. 12-14), with fiddlers Ashley MacIsaac, Natalie McMaster, and Lenny Solomon.

Other weekend music series, featuring artists from around the world, include "Drum Heat" (July 8-10), with Farafina and Ali Hassan Kuban; "Soul'N'Blues Festival" (July 22-24), with Roddy Romeo & the Rockin Cajuns, R.L. Burnside, Magic Slim & the Teardrops; and "Africabeat" (July 29-Aug. 1), with Black Umofolosi, Oumou Sangare, and Tarika.

Also, "Rhythm Of India" (Aug. 5-7), with Behrose Chatterjee, Sheikh & Kaleesha Bi Mahaboob, and Najma; "Guitar Stars" (Aug. 26-28), with Richard Thompson and Sonny Landreth; and "International Hispanic Fiesta" (Sept. 2-5), with Checo Acosta and Victor Hugo Ayala. In addition, there are several ticketed concerts, including guitarists Ali Farka Toure and Ry Cooder on July 21; and tabla-drum virtuoso Zakir Hussain and performer/composer Lalgudi Jayaraman of India on Aug. 5.

ANDREWS

Andrews is delighted about securing the only local date for the Toure/Cooder pairing, and he's also pleased that some 27 acts will debut at Harbourfront this year.

"In my Africabeat program is [West African diva] Oumou Sangare," he says. "I came across her CD three or four years ago, and I've been trying to get her here ever since. I'm also pleased the Ashley MacIsaac date is coinciding with his career success. I asked him to headline the fiddling program before I knew about his A&M Records deal (Billboard, June 4)."

Harbourfront's increasingly diverse music programming has paralleled the growing cultural diversity of Toronto. Less than 30 years ago, only 3% of the city's population was composed of non-whites. Today, it's one person in four. And more than 100 different languages and dialects are now spoken in the city. While Italian, Chinese, and Jewish had traditionally been the city's largest minority groups, there are now large populations of South Asian, Portuguese, and Afro-Canadians.

"The cultural diversity of Toronto has evolved very naturally for Harbourfront, but [musical diversity] has also been a very strong part of the music philosophy," Andrews says. "We look for innovation and to reflect what's going on on the national landscape. We also want to do things which put us on the world map."

Before being contacted to develop a blues program at Harbourfront a decade ago, Andrews had a sizable local profile from being the general manager of Edgerton's club and from booking roots and blues acts into such clubs as Albert's Hall and the Horseshoe.

Once at Harbourfront, and after discovering local Caribbean and Hispanic music scenes, he started developing more diverse programming.

TAIWAN RADIO

(Continued from page 40)

as national tax.

The first payout at the end of the year will include performance royalties for 1993 and the second half of 1992, the years that are covered retroactively under the July 1, 1992, signing of the agreement.

Royalties to foreign copyright holders will be distributed through the Composers and Authors' Society of Hong Kong (CASH), which will pay through ASCAP and BMI in the U.S. and PRS in the U.K.

The agreement between CHA and radio stations is only the most recent with the various music users. The CHA has already distributed $105.3 million NT ($3.9 million), after 40% deduction for CHA service fee and Taiwan tax, to holders of domestic and foreign copyrights. Of this, $29.8 million NT ($2.8 million) was sent to CASH for distribution to associations in the U.S., Europe, and Australia.

During the past five years, the CHA has been active in developing means of collecting royalties from Taiwan media. The first agreement was made in 1989 with the island's three terrestrial TV stations, TTV, CTS, and CTV. These pay $158 NT ($5.85) per broadcast. This was followed by agreement with the two international air carriers, EVA and China Airlines. These pay royalties on a kilometer basis. TV and airlines account for most of the royalty payments to date.

Other sources of revenues include KTV, the island's extremely popular version of karaoke. Unlike the Japanese karaoke clubs, in which singers sit in a public bar and sing, the Taiwan version rents rooms for individual parties. Taipei KTV parlors often occupy entire seven-story buildings. The CHS signed an agreement with 367 KTV outlets last year. Payments are made according to computerized playlists, if available, and are prorated against the number of rooms available in an establishment.

For the CHA, implementing these procedures in a country in which performance royalties are an "alien" cultural concept has been no easy task. Establishing agreements has been time-consuming, and collecting the data to compute the payments is labor intensive. The CHA has had to increase its staff to accommodate the work load.

To monitor the use of songs by the island's three TV networks, the CHA employs a half-dozen full-time entry staff who review tapes of daily broadcasting. When completed, these are sent to the three networks for review.

NUGGETS CHAIN

(Continued from page 40)

cost around 3% of sales to operate);

•The overstock in many stores—some stores had a stock equivalent of one year's sales when the average in similar stores is two months;

•Poor locations in many cities; and

•An old-fashioned look, reminiscent of the '70s, which was unattractive to young buyers.

Some industry observers believe that what "killed" Nuggets was its sales policy. New releases were sold at the same price as hyper markets, which didn't leave enough margin to break even (some Nuggets franchises have already gone bankrupt these past months).

The music industry expressed its fears of seeing an independent retail chain go down: "It would be regrettable if Nuggets was to disappear," says Sony Music vice-president Jean-Claude Gastineau, summarizing the prevailing attitude of the industry. Gastineau says he wishes "a solution could be found to guarantee the continuity of the chain." He added that "the industry had to support the efforts of Nuggets to continue to exist."

There is some doubt that the company is attractive enough for new investors. One source says a global restructuring of the company—including modernization—could cost "in the region of 30 to 50 million [francs]."

"It looks like an attractive offer, but when you take a close look at things, there are a lot of reasons to have reservations," says a distributor.

Handleman In Mexico Joint Venture

Pairs With Grupo VideoVisa To Rack Kmart

■ BY ED CHRISTMAN

NEW YORK—The Handleman Co. is entering Mexico to service Kmart, and will form a joint venture rackjobbing company with Grupo VideoVisa that will target other accounts in that country.

The joint company, which will require about $20 million in funding during the next several years, will operate under the name of the Troy, Mich.-based company.

As part of the deal, the two companies will contribute the audio and video titles that their respective label operations control to form a label, as yet unnamed. That label will try to obtain or license additional titles.

Handleman, the largest rackjobber in the U.S., has a music and video label that operates under the name Video Treasures. Grupo VideoVisa, based in Mexico City, is the largest video rental chain in Mexico with some 1,600 outlets. It also operates a music and video label.

Grupo VideoVisa executives were unavailable to comment at press time.

Louis Kircos, executive VP/corporate development and subsidiaries at Handleman, says the joint venture will benefit from its affiliation with Grupo VideoVisa. "They will provide personnel to the joint venture and provide access to product and other people that are familiar with the marketplace."

Kircos says there is a need for a rackjobbing company in Mexico. "There is no equivalent of a rack down there, where department stores buy direct from the labels," he says. "Frequently the labels are providing in-store services for their own product, assisting retailers in selection. That leads to departments that are merchandised by label, rather than by category, which leads to a great deal of confusion."

Handleman, which already has established a 17,500-square-foot warehouse in Mexico, employs 13 people in that country, including Arnie Gross, who is heading the operation.

The rackjobbing operation will service Kmart, which is just entering the market, via a couple of stores Kmart is about to open in Mexico. It also will rack music in about 50 of GrupoVideoVisa's bigger stores, which operate under the name Maero Video.

Kircos declines to break out the exact ownership that the partners have in the joint venture, saying that Grupo VideoVisa owns the majority interest in the label, while Handleman owns about 50% of the rackjobbing company. He predicts that the company will achieve sales of $25 million in its first year of operation.

The Gang's All Here. NARM board members gather at a recent NARM meeting. Shown in back row, from left, are treasurer Barney Cohen, Valley Record Distributors; legal counsel Alan Malasky, Arent Fox Kintner Plotkin & Kahn; 1994-95 president Scott Young, Wharehouse Entertainment; incoming director David Lang, Compact Disc World; 1993-94 president Steven Strome (continuing as a director), Handleman Co.; VP Ann Lieff, Spec's Music; incoming director George Johnson, Blockbuster Entertainment; and secretary Robert Schnaidar, Western Merchandisers. In front row, from left, are outgoing director Mary Ann Levitt, The Record Shop; executive VP Pamela Horovitz; director Arnie Barnstain, the Musicland Group; director Rachelle Friedman, J&R Music World; and John Salstone, M.S. Distributing. Not present for this photo was incoming director Stan Goman, Tower Records.

Audio Books Find Future In Back Catalog

Older Titles Help Drive Sales In Growing Market

■ BY CHRIS MORRIS

LOS ANGELES—Back catalog is as crucial in the still-developing audio book marketplace as it is in record retailing, according to a May 29 panel at the American Booksellers Assn. confab at the Convention Center here.

Moderator Jim Brannigan of the Audio Publishers Assn. said, "It is the contention of many of us that a solid backlist section is key to improving sales in the audio section of your store."

Retailer Michael Powell—who operates seven Powell's Books outlets and two all-audio bookstores, Lynn's Audio Books, in Portland, Ore.—urged listeners, "[Don't] treat [audio] as a best-seller-driven commodity."

A show of hands among panel attendees indicated that many in the audience saw the worth of previously released titles: The overwhelming majority of booksellers in the room indicated that they stocked more than 1,000 audio titles.

Will Sensing, senior merchandise manager and audio buyer for distributor Ingram Books, pointed out the importance of strong backlist stocking by noting that his company did 40% of its sales in titles released in the last 120 days and a whopping 60% in backlist.

However, Pat Johnson, VP of Random House's 2½-year-old audio division, noted that promoting backlist titles can be a problem, even after an author gets hot with a bestseller.

"There is such a reluctance to go back into titles that didn't perform well initially," Johnson said.

From the publisher's point of view, the backlist is a less important commodity than current best-sellers, according to Johnson: Random House's backlist accounts for 35% of sales, "but take out movie tie-ins and [that figure] would drop way down."

The publisher has attempted to induce more backlist sales by offering mixed displays and special promotions. "We also see what we can do on the discount end," Johnson added.

'A solid backlist is key to improving sales in the audio section of your store'

The firm also has tried to push sales with the introduction of an $8.99 audio line. "We've had pockets of success, pockets of not so much success," Johnson said.

Sensing noted that the jury is still out on low-priced audio books: "There have been some inroads that were title- or series-specific, but that would be assigned to the better-known authors."

Powell noted, "The titles with legs are the ones that come across as naturally compatible to the format."

He noted his own first experience with an audio book—a version of H. Rider Haggard's adventure novel "King Solomon's Mines," which he listened to on a long road trip. "Though not a great piece of literature, it's entertaining as hell on audio."

Fiction continues to drive the audio backlist, according to Sensing. Mystery writers like Sue Grafton and Western novelists such as Louis L'Amour are enduring sellers, he says, adding that humor on audio "has something unique to offer."

On the other hand, Powell said, people tend to give up on fad audio titles in the business and diet categories: "Business books tend to be what's hot—'The Seven New Ways To Get Rich.'"

One of the biggest hurdles in the development of books on tape is the bookseller's natural resistance to the format, according to Powell.

"People are wedded to books first, and audio will always be second," he said. "It comes back to whether you think audio is a good complement to books."

Johnson noted that the ceiling on audio book sales has climbed from 50,000-60,000 units on a work selling 2 million copies in book form to 150,000-200,000 units, or roughly 10% of hardback sales.

But, she added later, "It is still a new format; it is 10 to 12 years in the marketplace. It's still a product that needs to be hand-sold."

The youth of the market was indicated by a comment Powell says he frequently hears at his Lynn's audio bookstores: "People think it's a product for the blind."

Big Gains & Big Losses In Retail's First Quarter

■ BY DON JEFFREY

NEW YORK—Music retailers' financial results from the first three months of this year range from impressive increases in same-store sales and profits to disappointing declines and losses.

On the positive side, Miami-based Spec's Music Corp. is reporting a big gain in profits for its third fiscal quarter, which ended April 30.

But bad news has come out of Albany, N.Y., where Trans World Music Corp. says weak sales resulted in a big loss for the first fiscal quarter.

For the three months that ended April 30, Trans World posted a net loss of $1.88 million, compared with a deficit of $327,000 in the same period last year.

The loss is the result of a 4% decline in same-store sales, which are sales from stores open at least one year. That decrease caused selling, general, and administrative expenses to rise to 34.4% of sales from 33% a year ago, putting pressure on operating profit margins.

Total sales increased 5.7% in the quarter to $109.2 million from $103.2 million last year, but that was wholly due to the addition of new stores.

At the end of the quarter, Trans World operated 696 stores, compared to 657 at the same time a year ago. The company's music stores are called Record Town, Tape World, and Coconuts. Its sell-through video outlets are called Saturday Matinee.

In a release, chairman Robert Higgins states: "Although we finished the quarter with comparable store sales down 4%, we are encouraged by an improving trend during the quarter. We believe the steps we are taking to reduce and balance our inventories will help contribute to a steady improvement of sales results in the near future."

For Spec's, the numbers were markedly better. It reports a $457,000 net profit for the third quarter, compared with a $1.08 million loss in the same period a year ago. Total revenues increased 3.9% to $18.3 million from $17.6 million.

Same-store sales at Spec's rose 5% in the quarter. But the company says in a release that if video rental results were withheld from the totals, same-store sales would have risen 8%.

Spec's is phasing out video rental to concentrate on the sale of music, video, and other entertainment software. In a release, president Ann Spector Lieff says, "The phaseout of video rentals has allowed us to greatly expand our product selection in all our stores. This

(Continued on page 48)

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Retail

Calif. Buy-Up Exaggerated; Ogilvie Remains At Alliance

GRIST FOR THE MILL: Track has heard plenty of rumors during the last week. But while rumors may abound, Track is finding them only partially true.

The main story making the West Coast rounds has investment group Image Investments trying to buy up a string of one-stops in an attempt to duplicate the strategy of Alliance Entertainment Corp. According to that rumor, Image Investments will buy Pacific Coast One-Stop, Valley Distributors, and Universal One-Stop. But only one-third of that report turns out to be true.

Sources say Pacific Coast principal **Steve Kall** has signed a letter of intent to sell a majority interest in his company. Kall didn't return phone calls seeking comment.

RETAIL TRACK
by Ed Christman

Meanwhile, **Barney Cohen**, chairman of Woodland, Calif.-based Valley, says he has had many conversations during the last year about possible strategic alliances, including one with the investment group in question. But he emphasizes that he is not selling his company in 1994. He declines to comment further. Over at Universal One-Stop, owner **Harold Lipsius** says the rumor ss it regards his company his completely wrong.

TROUBLE IN PARADISE: Rumors also proliferate that **Bruce Ogilvie**, who early this year sold Abbey Road Distributors to Alliance Entertainment Corp., will leave the company now that **Jim Dobbe** has been named COO of the Santa Ana, Calif.-based one-stop. But sources say Ogilvie will stay with the company in a corporate executive position, even though there has been some friction—completely unrelated to Dobbe's ascension to COO—between him and another Alliance senior exec.

Alliance executives maintain that the consolidation of Abbey Road, Encore Distributing, CD One Stop, and Bassin Distributors into a single company is proceeding smoothly. But some insiders say there have been the usual morale and tension problems common to any consolidation of this scope. Says one Alliance executive, "That kind of friction is inevitable, considering that each company is headed up by a strong personality. These guys were competitors for a long time. The companies are easy to integrate; its harder to integrate the personalities."

ON ANOTHER FRONT, word has spread that Albany, N.Y.-based Trans World Music Corp. let go some 80 employees from its home office and warehouse staff. While Trans World executive VP/chief administrative officer **Robert Helpert** acknowledges that some positions have been eliminated, he says the number is nowhere near 80. He adds that the changes made are part of a routine realignment in staffing needs, with the company scrutinizing staffing levels in various departments in order to maximize output.

IN YET another rumor, Track hears that one of the BMG labels has signed legendary '60s party band **the Crazies** and is trying to get the act to appear at the company's convention in July. But BMG officials worry that if word gets out that the reunited band is playing at the convention, the hotel might be overrun by its legion of devout fans. BMG executives decline to comment.

OTHER MATTERS: Tower Records will build its third specialty store in Santa Monica, Calif., in a space it is taking over from independent retail chain Rhino Records. In addition to the Rhino space, Tower took over some empty space next door and will have a total of about 5,000 square feet when the store opens.

Russ Solomon, Tower president, says the Santa Monica store and the 7,000-square-foot Trump Tower store opening this month in New York, will have a broader selection than the alternative music store the chain opened last year in Costa Mesa. The inventories in the Santa Monica and Trump Tower stores will be edited from a typical full-line Tower store inventory, he says.

FINAL INSTALLMENT: In what could be Track's last mention this year of the recent ICSC convention, **Stan Wahler**, president of Beltsville, Md.-based Kemp Mill, gets kudos from Track for having the most original information package on his company. Instead of distributing annual reports or other similarly designed media kits, Wahler distributed CDs at the meet, held May 15-20 in Las Vegas. The promo package held a chocolate CD in the tray, while the CD booklet was on Kemp Mill, complete with all the relevant information a developer might need to know about the chain ... Like any convention, ICSC had parties, and one of them, sponsored by Cafe U.S.A., a new advertising vehicle designed to reach customers in shopping center food courts, threw a bash where **Mike Love** and his **California Beach Friends Band** played. In addition to Love, the band featured fellow longtime Beach Boys **Al Jardine** and **Bruce Johnstone**, and it played the usual assortment of Beach Boys hits as well as a song or two from the group's last, and underrated, album, "Summer In Paradise" ... In its coverage of the ICSC during the past few weeks, Track reported that the Musicland Group is going to do another CityWalk-type showcase store in San Diego's Horton Plaza. That store will share space with Planet Hollywood, a Warner Bros. Studio store, and one of the Limited concepts.

HAIL: **Gene Rumsey**, CEMA VP of national accounts, obtained his MBA on Sunday May 22 when he graduated from Fairleigh Dickinson University's executive program.

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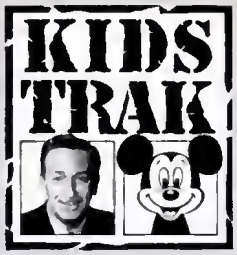

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The Rough Trade Music Store Mixes It Up In San Francisco

■ BY DON JEFFREY

SAN FRANCISCO—British independent label Rough Trade went bankrupt about three years ago, but its name and spirit remain in a music store in this city's mecca for hippies, artista, and tourists—the Haight-Ashbury district.

COUNTRYMAN

Situated a stone's throw from that legendary counterculture crossroads, and about a quarter-mile from San Francisco's verdant jewel, Golden Gate Park, Rough Trade is a small indie store with a big following from the area's eclectic mix of residents and even bigger plans to expand beyond the neighborhood.

The 2,000-square-foot store is run by Gail Countryman, a music retail veteran who was a troubleshooter for the Wherehouse Entertainment chain for eight years, traveling to stores in decline and turning them around. For a time, she was the manager of the Wherehouse-owned indie Leopold's, across the bay in Berkeley. She was succeeded in that position by her husband. She has been with Rough Trade for five years.

While managing Rough Trade three years ago, Countryman bought the store from bankruptcy court. "The ability to purchase the store was an incredible opportunity for me," she says.

What gives Countryman the most satisfaction now is an artist development program called Rough Cuts. It includes listening stations and in-store concerts by up-and-coming artists. Attached to the wall in the alley outside the store is a movable stage that can be brought inside and set up in the back by pushing aside only a few record bins. The store has its own PA system.

Countryman says she staged about 65 in-stores during the past year. Bands like Nirvana and Smashing Pumpkins played here before they hit the big time. "Being able to see bands like that at Rough Trade that go on to make big bucks is a feather in our caps," she says. "That's probably what's most meaningful to me." Recently Rough Trade played host to a Bay Area surf band called the Mermen, which Countryman says is close

Rough Trade is located on a commercial stretch of the Height-Ashbury section of San Francisco. Owner Gail Countryman is pictured above.

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to signing with a label.

This self-described "hippie at heart" recalls one particular in-store especially fondly: Tiny Tim stopped by two years ago. "He sang 'Tiptoe Through The Tulips' and then he sat at my desk and did a live broadcast from my telephone."

To further support new and local artists, Rough Trade accepts recordings on consignment and places them in their own section. The store also gives ink to bands in its publication, Roughly Speaking, which goes out to the 20,000 people on the mailing list. Speaking of the magazine, Countryman says, "It's a dream come true. I was a journalism major in college."

She feels the store's greatest asset is ita knowledgeable buyers. There are six part-time employees at the store who work as DJs or music writers the rest of the time. Their specialties are world beat, reggae, hip-bop and urban, jazz, dance and house, and indies and imports.

On a counter near the rear of the store are turntables and mixers for customers who want to play the latest 12-inch vinyl releases. "We get a ton of business from DJs," says Countryman.

CDs are the top-moving format here, despite the big business from the dance trade. The product mix is 55% CDs, 20% cassettes, 20% vinyl, and 5% accessoriea and other merchandise. Total sales last year were more than $2 million and Countryman expects a healthy increase this year. She buys her product from one-stops and directly from indie labels. New CDs are priced at $12.99 and $13.99, cassettes at $8.99, and vinyl at list.

Countryman says she is a big supporter of vinyl. "Hats off to anybody who's still putting it out," she says. Although it is not a major part of her business, she does sell a lot of used vinyl, buying the product from locals getting rid of their collections. She is excited about a 2,000-piece collection of old punk and funk albums she recently acquired. The store's used vinyl is priced from 99 cents to $200.

You won't find any actual albums in the store's bins, though. Rough Trade inherited from its previous owners the Browser merchandising system, in which only plastic keepers with CD covers and artist information are found in the bins; the actual CDs are kept behind the counters. This has obvious advantagea and disadvantages.

The main advantage is that in a high-theft area like Haight-Ashbury, theft at Rough Trade is low—well below 1% of sales, says Countryman. She adds, "Most customers are used to it. What the customers like about it is that when they walk into Rough Trade, they don't get that I'm-watching-you feeling. It takes an edge off my staff as well as the customer."

The disadvantage is that creative merchandising must be deployed to attract attention to the untouchable product. She says she has installed a special endcap system behind the

Standing et the computer, near the turntables and mixer that DJ customers at Rough Trade use to play new releases, is import buyer Tom Maffei. At left is heed buyer Robin Thomas.

counter that promotes the store's top 25 sellers. The Browser is also a labor-intensive system, but she feels the extra money paid for staffing is balanced by the low shrinkage rate.

The next atep for Countryman is expansion. She wants to open another store or two under the Rough Trade name in the Bay Area, or perhaps in other markets. There are other Rough Trade music stores around the world—two in the U.K., one in Paris, one in Tokyo—but they are not affiliated with Countryman's business, although she talks about possibly doing a joint venture with the owners of those emporiums.

The local Rough Trade began in Berkeley about 15 years ago, switched to the South Market section of San Francisco several years later, and then moved to the Haight five years ago.

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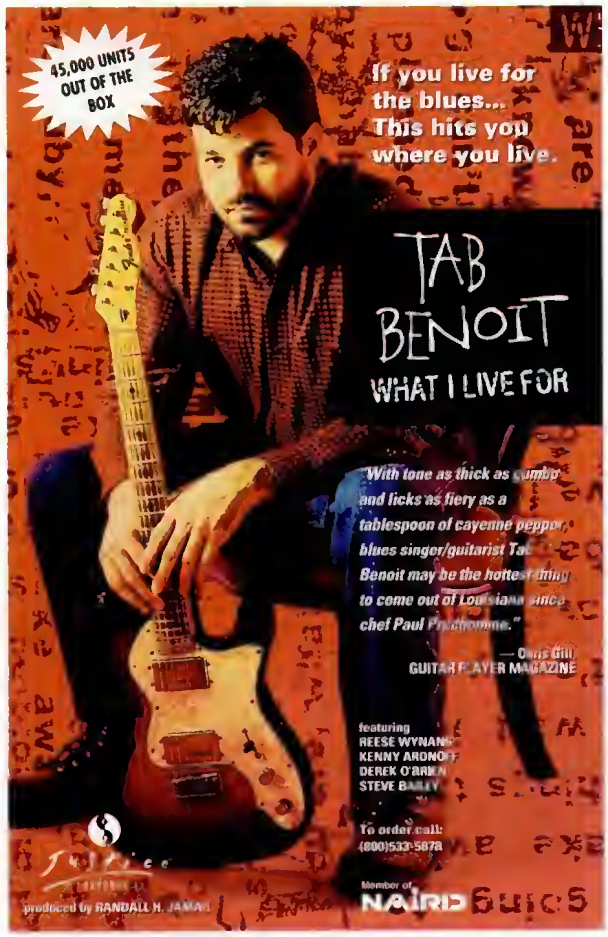

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Retail

Send-A-Song: Dedicating Tunes In The Digital Age

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—Updating the traditional greeting card, brothers Dan and Tim Price have created Send-A-Song Corp., a service people use to send a song to loved ones via the phone line.

To use the service, the customer calls 1-800-SEND-A-SONG, gives his credit card number, and is assigned a permanent personal identification number (PIN). He or she can then choose from a list of 200 songs. The recipient receives a phone call from Send-A-Song that asks for the correct party and says, "You have a special message from [the sender]," and then the song plays over the phone. The sender also can include a personal voice message. If the recipient is not home, the company leaves a message telling the person to call in. The cost of sending a song is $9.95.

Once the sender has a PIN, he or she can order a song at any time via the computerized phone system, without having to give the credit card number again. The sender also can specify when the message is to be delivered; it can be sent within the hour, if desired, making it an attractive option for last-minute shoppers, Dan says.

The technology, designed by Tim Price, an engineer, "the latest voice-processing hardware, combined with computers," says Dan, the duo's financial whiz. "Tim went out and tracked down the component pieces, the voice-processing equipment that generates the highest fidelity digital sound. Then he wrote a software code for it."

Send-A-Song was incorporated in 1991, but the brothers spent two years putting together the system, which went on-line in February 1993. Since then, the company has totaled 25,000-100,000 orders. Send-A-Song's busiest day was this past Valentine's Day, during which "tens of thousands" of callers were logged, Dan says. "It was twice as busy as our previous record.

"One of the main challenges when we started was navigating through who had the rights to the songs, [and] what kind of contracts we had to get," Dan says. "We hired one of the best music copyright lawyers in the country to help us figure it all out. We [had to buy] all kinds of licenses." He declines to give specifics, saying, "This is all new territory, what we're doing, and we had to spend a lot of money working it all out with the recording industry—we don't want to give all our secrets away to anyone who reads this."

FIRST QUARTER

(Continued from page 45)

together with the larger music selections in our super stores has driven greater product sales and these revenue increases."

Spec's operated 58 stores at the end of the quarter.

For the nine months that ended April 30, Spec's reports a $2.5 million net profit on $60.4 million in revenues, compared with a profit of $585,000 on $55.4 million in revenues in the same period a year ago.

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1	1	THE EAGLES ▲[6] ELEKTRA 1[illegible]* (7.98/11.98)	GREATEST HITS 1971-1975 (5 weeks at No. 1)	161
2	7	THE EAGLES ● ELEKTRA 60005 (9.98/11.98)	GREATEST HITS VOL. 2	159
3	3	BOB MARLEY AND THE WAILERS ▲[5] TUFF GONG/ISLAND 842621*/PLG (10.98/16.98)	LEGEND	150
4	2	PINK FLOYD ▲[13] CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	161
5	4	JIMMY BUFFETT ▲[7] MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	160
6	5	NIRVANA SUB POP 34* (8.98/14.98)	BLEACH	9
7	6	PINK FLOYD ▲[8] COLUMBIA 36184* (15.98 EQ/31.98)	THE WALL	161
8	8	BEASTIE BOYS ▲[4] DEF JAM 40538/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	93
9	15	THE EAGLES ▲[9] ELEKTRA 103 (7.98/11.98)	HOTEL CALIFORNIA	67
10	9	JOURNEY ▲[4] COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	161
11	11	ENYA ▲[7] REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	138
12	10	MEAT LOAF ▲[9] CLEVELAND INT'L 34974*/EPIC (10.98 EQ/15.98)	BAT OUT OF HELL	161
13	13	JANIS JOPLIN ▲[2] COLUMBIA 32168 (9.98 EQ/9.98)	GREATEST HITS	115
14	12	STEVE MILLER BAND ▲[6] CAPITOL 46101 (7.98/11.98)	GREATEST HITS	159
15	16	METALLICA ▲[3] ELEKTRA 60812 (9.98/15.98)	...AND JUSTICE FOR ALL	152
16	14	ERIC CLAPTON ▲[3] POLYDOR 825382* (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	161
17	17	AEROSMITH ▲[9] COLUMBIA 36860 (7.98 EQ/11.98)	GREATEST HITS	158
18	19	CREEDENCE CLEARWATER REVIVAL ▲[7] FANTASY 2* (9.98/7.98)	CHRONICLES VOL. 1	70
19	18	JAMES TAYLOR ▲[4] WARNER BROS. 31[illegible]* (7.98/11.98)	GREATEST HITS	161
20	23	METALLICA ▲[7] MEGAFORCE 60[illegible]/ELEKTRA (9.98/13.98)	RIDE THE LIGHTNING	144
21	22	THE DOORS ▲[2] ELEKTRA 6[illegible] (12.98/19.98)	BEST OF THE DOORS	147
22	21	YANNI ▲ PRIVATE MUSIC 2067 (9.98/15.98)	REFLECTIONS OF PASSION	17
23	20	BILLY JOEL ▲[4] COLUMBIA 40121 (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	161
24	27	PINK FLOYD ▲[4] COLUMBIA 33453* (10.98 EQ/16.98)	WISH YOU WERE HERE	12
25	29	METALLICA ▲[2] ELEKTRA 60439 (9.98/15.98)	MASTER OF PUPPETS	143
26	26	ELTON JOHN ▲[10] POLYDOR 8252*/PLG (7.98/11.98)	GREATEST HITS	151
27	24	NINE INCH NILS ● TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	39
28	28	FLEETWOOD MAC ▲[7] WARNER BROS. 25[illegible] (9.98/15.98)	GREATEST HITS	134
29	25	BONNIE RAITT ▲[5] CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	16
30	31	ALICE IN CHAINS ▲ COLUMBIA 46[illegible] (9.98 EQ/15.98)	FACELIFT	40
31	33	PINK FLOYD ▲[3] COLUMBIA 40599* (10.98 EQ/16.98)	A MOMENTARY LAPSE OF REASON	11
32	36	YANNI ● PRIVATE MUSIC 82096 (10.98/15.98)	DARE TO DREAM	11
33	38	U2 ▲[5] ISLAND 842298*/PLG (10.98/16.98)	THE JOSHUA TREE	125
34	45	GUNS N' ROSES ▲[10] GEFFEN 24148 (9.98/15.98)	APPETITE FOR DESTRUCTION	152
35	30	ORIGINAL LONDON CAST ▲[3] POLYDOR 831213/PLG (17.98 EQ/33.98)	PHANTOM OF THE OPERA	38
36	—	THE EAGLES ▲ ELEKTRA 705 (13.98/19.98)	LIVE	1
37	35	GRATEFUL DEAD ▲ WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	69
38	42	LED ZEPPELIN ▲[10] ATLANTIC 19129*/AG (9.98/16.98)	LED ZEPPELIN IV	145
39	44	SANTANA ▲[2] COLUMBIA 33050 (7.98 EQ/11.98)	GREATEST HITS	11
40	—	THE BEATLES ▲[8] CAPITOL 46442* (10.98/15.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	81
41	39	AEROSMITH ▲[3] GEFFEN 40329 (7.98/12.98)	PERMANENT VACATION	15
42	36	PATSY CLINE ▲[4] MCA 12* (7.98/12.98)	GREATEST HITS	156
43	39	CHICAGO ▲ REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	147
44	35	CRASH TEST DUMMIES ARISTA 18531 (9.98/13.98) HS	GHOSTS THAT HAUNT ME	6
45	37	SMASHING PUMPKINS ● CAROLINE 1705* (9.98/14.98) HS	GISH	20
46	41	SOUNDTRACK ▲[5] COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	57
47	47	PINK FLOYD ▲ COLUMBIA 44484 (15.98/28.98)	DELICATE SOUND OF THUNDER	8
48	—	THE ISLEY BROTHERS ● EPIC 39240 (5.98 EQ/9.98)	GREATEST HITS VOL. 1	2
49	—	BEASTIE BOYS ● CAPITOL 91743 (7.98/11.98)	PAUL'S BOUTIQUE	1
50	—	SOUNDTRACK ▲[7] COLUMBIA 39242 (5.98 EQ/9.98)	FOOTLOOSE	18

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan Inc.

Soul Survivor James Carr Returns; The Weird World Of Doo Rag

CLAUNCH & CARR REDUX: **Quinton Claunch** has established a new label, Soul Trax Records, in Memphis, and has kicked the imprint off in high style with "Soul Survivor," an album by **James Carr**, called by some "the world's greatest soul singer."

Claunch, now 72 years old ("Man, I feel like 21," he says), will be familiar to R&B connoisseurs as the man who established Memphis' Goldwax Records in the early '60s. It was for that company that Carr cut his famed deep-soul sides—"Pouring Water On A Drowning Man," "You Got My Mind Messed Up," "That's The Way Love Turned Out For Me," and the first and definitive version of the **Dan Penn-Spooner Oldham** perennial, "The Dark End Of The Street."

Goldwax was sold in 1970, but Carr remained a crusade for the label exec. In 1990, he put together sessions for the singer that resulted in the little-heard, uneven album "Take Me To The Limit."

Claunch subsequently returned to life as a salesman, moving steel, heating, and air conditioning. But, he says, "I retired two years ago . . . I just wanted something to do." Thus, Soul Trax was founded.

Claunch says, "I kept in real close contact with James Carr all these years . . . He had some problems a few years ago, but it's under control. He's back to being James Carr."

According to Claunch, Carr is a manic depressive whose condition was deepened by improper medication. (For a complete look at the vocalist's troubled history, see **Peter Guralnick**'s seminal book "Sweet Soul Music.") The singer's renewed health is apparent on the vocals for the aptly named Soul Trax album: The abyss-voiced Carr sounds as assured and as vital as he did on his unforgettable '60s singles.

The label also has released an album by Mississippi-born soul singer **Vernis Rucker**, whom Claunch says has been garnering requests as a result of airplay on **Rufus Thomas**' show on WDIA Memphis.

Claunch says there will be forthcoming releases by Otis Redding-styled R&B vocalist **Clint Howard**, blues singer/guitarist **Joe Louis Thomas**, and soul-blues vet **Lee Shot Williams**. He also plans an all-blues album by Carr.

Soul Trax is being distributed by **Johnny Vincent**'s Jackson, Miss.-based Ace Records. We recommend that anybody with a love of classic soul look into "Soul Survivor"—it's a vital new chapter in the work of a still-underrated artist.

WEIRDOLA: Sometimes a musical experience is so strange that it demands to be shared with others.

Feeling somewhat exotic, DI trundled down to the thatched hut known as Jacks Sugar Shack in L.A. May 27 to catch a set by the Tucson band **Doo Rag**.

We'd bought a copy of the group's album "Chuncked & Muddled," released on Doo Rag's own Bloat Records label, but that bizarre set and some unusual advance word about the two-man unit didn't quite prepare us for the performance.

DECLARATIONS OF INDEPENDENTS™

by Chris Morris

Guitarist **Bob Log** (that may be his real name, but we can't be sure) and the percussionist known only as **Thermos** take the stage in togs apparently purloined from a pair of down-at-the-heels gas station attendants. While Thermos keeps the beat by pounding on a wash tub, a film reel, and a waxed-up cardboard Budweiser case, Log whips out dizzying slide runs on a vintage resonator guitar. The latter also sings—into a funnel connected to a vacuum cleaner hose, which is fed into a vintage loudspeaker miked directly into the PA. An ancient oscilloscope set up at the front of the stage converts the distorted vocals into visual data.

The effect is not unlike hearing a 1933 **John Lomax** field recording as it might be imagined by **Al Jourgensen**.

This wasted brand of Delta blues *moderne* is effectively captured on "Chuncked & Muddled," which comes in a five-inch handscreened box containing the CD, a dandy-looking patch (mine advertises "Doo Rag Brand Delta Balls"), and a styrofoam card bearing the legend "Buy More Vinyl." These are our kind of people.

We highly recommend that you check this group out live (and visit their incredible merchandise table, while you're at it). They'll be opening West Coast dates for **Drive Like Jehu** this month. Listen up, and then duck and cover.

FLAG WAVING: More than three years and thousands of beers since their last album, San Diego's **Beat Farmers** return Aug. 9 with a new album on Houston's Sector 2 Records daintily titled "Viking Lullabys."

"The four-year gap there was pretty much [spent] getting off Curb Records," explains **Country Dick Montana**, the quartet's drummer and resident wild man. "We were so busy touring, and we didn't have a manager and didn't know anybody in Hollywood, so we recorded the album with our own money in a Vancouver studio owned by a Beat Farmers fan."

Said fan, **Cecil English**, co-produced "Lullabys" with the band. The new set has everything a Farm-hand could

(Continued on page 65)

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Album Reviews

EDITED BY PAUL VERNA, MARILYN A. GILLEN, AND PETER CRONIN

POP

▶ JACK LOGAN
Bulk
PRODUCER: Peter Jesperson
Medium Cool, Twin/Tone 89261

♫ *Featured in Music To My Ears, May 28*

▶ STEVIE NICKS
Street Angel
PRODUCERS: Thom Panunzio & Stevie Nicks
Modern/Atlantic 92246

Like that cherub of the title track, Nicks' ethereal drift on her new album is firmly tethered to an altogether solid collection of pop-rock songs. That always pretty, gritty voice is perfectly paired here with attractive melodies and grumbling guitars, as on highlights "Maybe Love Will Change Your Mind," "Blue Denim," and slightly offbeat "Rose Garden," a country-flavored ballad lightly peppered with Hammond organ.

★ VOLEBEATS
Up North
PRODUCERS: Jeff Oakes & Matthew Smith
Safe House 2120

Enjoyable, artful effort from this five-piece folk/country-influenced combo should make an impact on alternative formats. Highlights of a solid set include the sweet poignance of title cut, the Byrdsian harmonies of "Miriam," the lovely, stark strains of "Back In Your Heart," and the twangy country rock of both "Please Come See Me" and violin-edged lament "Something Broken."

★ 1994 ORIGINAL BROADWAY CAST RECORDING
Damn Yankees
PRODUCER: Thomas Z. Shepard
Mercury 396

Oh, if tunefulness and good humor were more prevalent in new musical theater works! They might be as ingratiating as the Richard Adler-Jerry Ross score for the 1955 hit, now revived on Broadway. Among musical theater fans, this digital era update won't erase memories of the '55 easter from RCA Victor, but the "Damn Yankees" ballpark is a rousing place to be. Songs include "Whatever Lola Wants," and two ballads that deserve more exposure: "Near To You" and "Goodbye Old Girl."

R & B

WAR
Peace Sign
PRODUCER: Jerry Goldstein
Avenue Records 71706

Set offers richly textured, classic War rhythms over the same Latin percussion and bluesy harmonica sound that once made this act an American favorite. While keeping close to its bread-and-butter sound, the band's lyrical content features updated social commentary. Band plays a trump card with the treasure (and first single) "Peace Sign," and the driving track will draw in the curious early on. But holding court with vintage vibes may not be enough to capture long-term younger listener attention. Still, fans will not be disappointed, and less trendy hip-hoppers may take appreciating note.

RAP

▶ HEAVY D & THE BOYZ
Nuttin' But Love
PRODUCERS: Various
Uptown/MCA 10998

After trying for harder hits on his last album, rap's self-described chunky-but-funky Overweight Lover returns to making romantic, unthreatening music on his crew's fifth collection. Over bubbly R&B-inspired tracks, he delivers mostly sensitive, romantic lines that won't embarrass anyone. The exception to the rule is "Spend A Little Time On Top," a bouncer he delivers with a sly, nasty grin. Thanks to tight production by the likes of Pete Rock, Teddy Riley, and Marley Marl, this set won't be dissed entirely by hip-hop hardheads. But moms and anxious young ladies will appreciate it much more.

LATIN

▶ RAUL DI BLASIO
El Piano De América II
PRODUCER: Raul di Blasio
Anola/BMG 20238

Charismatic Argentinian pianist, whose fiery set wowed the mostly Anglo industryites at NARM earlier this year, returns with a captivating pop/classical/Latin pastiche spotlighting his nimble fingerplay. While guest appearances from Latino heavyweights Juan Gabriel and Julio Iglesias add marquee value, keeper track is whimsical instrumental "Pajaro Campaña." Both domestic and Latin divisions of BMG are rolling out the promotional red carpet for stylistic heir to Liberace and Victor Borge.

★ LORENZO ANTONIO
Mi Tributo A Juan Gabriel
Producer: Tiny Morrie
WEA Latina 94799-2

Yet another homage set to revered songsmith is a pleasant, squeaky-clean pop album whose perky first single, "Cómo, Cuándo, Y Porqué?," already is nearing entrance to the Hot Latin Tracks. Though numerous bilingual tracks may stunt potential in Latino market, this handsome, twentysomething baritone has never sounded better, especially on Spanish-language entries "Corazón Sediento," "Isi," and "Insensible."

★ GERARDO
Asi Es
Producers: Gerardo, Kangol, Slice, Andy Kotz
EMI Latin 29530

As demand for Spanish-language rap continues to evaporate in the Latino market, veteran rapper comes up with likeable Latin hip-hop package that could entice club interest with proper restructuring. Nonetheless, Latin pop and tropical outlets might consider funk-in-cheek "Arroz Con Carne" or slinky, midtempo entry "El Doctor."

COUNTRY

★ HIGH LONESOME: THE STORY OF BLUEGRASS
PRODUCERS: Rachel Liebling, Gideon O'Arcangelo
GMH 8007

This is the soundtrack from Rachel Liebling's terrific documentary film on the history of bluegrass music. Since that history is largely the story of Bill Monroe, he is featured on five of the 15 cuts here and each is a gem. Ralph Stanley is joined by teen-agers Ricky Skaggs and Keith Whitley on the a cappella "Gloryland." Other standouts include the Stanley Brothers' haunting "Meet Me In The Moonlight" and the Osborne Brothers over-the-top version of "Ruby," but there ain't a weak cut on this record. A perfect bluegrass primer for the novice and a killer collection of classic songs for the hardcore fan.

CLASSICAL

BARTOK: VIOLIN CONCERTO NO. 2; RHAPSODIES NOS. 1 & 2
Kyung-Wha Chung, City of Birmingham Symphony, Simon Rattle
EMI Classics 54211

Simon Rattle has been surveying the 20th century repertory, decade by decade, with his crackerjack Birmingham orchestra, and we are the beneficiaries. The concerto, a major work in the Bartok canon, dates from the '30s, the two rhapsodies some 10 years earlier. Conductor and soloist form an unbeatable team in delivering robust yet beautifully detailed performances—probably the best in the catalog right now. Excellent sound, too.

VITAL REISSUES

THE FUGS
The Fugs First Album
PRODUCER: Ed Sanders
Fantasy 9668

The Fugs Second Album
PRODUCER: Ed Sanders
Fantasy 9669

The first two chapters in the life of this '60s anarcho-satiric Lower East Side hippie combo are the unfettered, exhilarating product of the beats' poetry, the folkies' protest-song ethic, the rockers' raging feedback, and the anti-war movement's authority-tweaking impudence. Their 1965 Broadside debut set the poetry of Blake and Swinburne to music, and included songs emphasizing previously off-limits topics like sex ("Boobs A Lot") and drugs ("I Couldn't Get High"). The more polished follow-up boasts such certified Fugs classics as hippie anthem "Doin' All Right" and Vietnam burlesque "Kill For Peace," as well as strung-out blues chant "Coming Down," psychedelic experiment "Virgin Forest," and unexpected beauties like "Morning, Morning" and "I Want To Know." Both albums feature unreleased studio and live material, including the savagely satirical "CIA Man," some avant-garde rock'n'roll theatre, and three tracks from a scuttled Atlantic album.

THE DEFINITIVE BLIND WILLIE McTELL
Series Producer: Lawrence Cohn
Legacy/Columbia53234

Willie McTell never went wanting for an audience throughout his decades-spanning musical career, whether that audience was buying his records in the heyday of Southern recording or buying some barbecue at the local shop where McTell occasionally performed. This comprehensive collection, part of the excellent Roots 'N Blues series, brings together all his existing Columbia, Okeh, and Vocalion recordings from his studio golden years of 1929-33, kicking off with his Columbia dates waxed under the pseudonym Blind Sammie. It's sure to expand that audience even further.

SPOTLIGHT

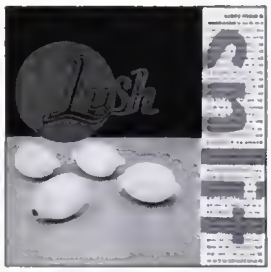
JOHN MELLENCAMP
Dance Naked
PRODUCERS: John Mellencamp & Mike Wanchic
Mercury 314 522 428

Long before there was alternative rock, Mellencamp was making drastic reductive alterations to what constituted the bare necessities of honest music. "Dance Naked" shows why he is a major influence on today's best young modern rockers, his keen ability and originality rivaled only by a surpassing simplicity. The general public will love the fire, richness, and power of songs like the title track, "Brothers," "Too Much To Think About," and the fast-rising "Wild Night" single, a duet with Me'shell NdegeOcello. And canny young bands will want to listen closely all summer to this set and Mellencamp's concerts for more pointers on how to play so resoundingly well with so few components. Travel light, travel right.

SPOTLIGHT

22 BRIDES
PRODUCERS: Daniel Wise, Godfrey Diamond, 22 Brides
Zero Hour 723863

Based on a reputation for stirring live shows at venues like CBGB's Gallery, 22 Brides sisters Carrie and Libby Johnson and their band garnered strong groundswell support from New York's alternative scene. 22 Brides' first full-length album will thrill core fans while sharing their vibrant, no-holds vocal and musical attack with a wider audience. "Visions Of You," "Wild In My Arms," "City Of Brides," "King For A Day," "Silence," "David," and the riveting "Ghost House" mingle a ringing alternative folk flavor with the force of lean post-psychedelic rock. Reflecting the Johnsons' global back street travels as army brats, the songs' subjects range from male serial killers to the sale of child brides in India, and the music has atmospheric but hard-driving modal chords and tonalities. Modern rock and album rock formats couldn't find fresher or more distinctive songs than those cited. Take your pick and join the wedding party.



LUSH
Split
PRODUCERS: Mike Hedges & Lush
4AD/Reprise 4011

Led by striking female vocalists/guitarists/songwriters Miki Berenyi and Emma Anderson, Lush is one of Britain's finest young bands, and it fulfills all its beguiling promise on this superb third U.S. album, weaving the shimmering, full-tilt spell that made the act so talked-about on the second Lollapalooza tour. Boasting a sound that's both tough-minded and transporting, Lush unveils a host of stunners like "Light From A Dead Star," twin debut singles "Hypocrite" and "Desire Lines," and the perfect late-summer power ballad "Lit Up." Word of mouth has built a formidable base for this distinctive and way-cool band. Modern rock, album rock, and top 40 will want to get on board for these glowing new stars.

SPOTLIGHT

STONE TEMPLE PILOTS
Purple
PRODUCER: Bre .dan O'Brien
Atlantic 82607

With the follow-up to their 1992 debut "Core," L.A.'s Stone Temple Pilots aren't likely to staunch the flood of comparisons their music has inspired to Seattle's slew of fine metal-edged bands, but neither should they choke on them. This is, bottom line, a great album filled with great, melodic rock and pop songs, delivered with a great deal of confidence and cool Scott Weiland vocals. Disarming "Big Empty" (featured on "The Crow" soundtrack) and current Modern Rock hit "Vasoline" have greased the way for follow-ups in full-throttle "Meatplow," edgy, catchy "Lounge Fly," or, perhaps, alternapretty "Still Remains."

ARRESTED DEVELOPMENT
Zingalamaduni
PRODUCER: Speech
Chrysalis/ERG 29274

Alternative hip-hop ensemble's second foray—excepting its disappointing "Unplugged" set—plays off the same vibe as its highly acclaimed, multiple-platinum debut. The Grammy winners open by invoking their many muses—from Bob Marley to Living Colour—and then launch into a carnival of smart beats, positive rhymes with a profound Afro consciousness, and musical delights. Most noteworthy cuts are first single "Ease My Mind," unity anthems "United Minds" and "United Front," and catchy "Fountain Of Youth." Another successful exploration of the outer limits of hip-hop.

MUSSORGSKY: BORIS GODUNOV
Anatoly Kotcherga, Berlin Radio Chorus and others, Berlin Philharmonic, Claudio Abbado
Sony Classical 58977

Mussorgsky's great tapestry of czarist Russia has been one of Abbado's abiding interests for many years, beginning with his preparations for performances at La Scala some 15 years ago. And he brings those many years of study to bear in this perfectly wonderful recording, made at Berlin's Philharmonic. Kotcherga, a virtual unknown to record buyers in this country, is an outstanding Boris (he sings the role under Abbado at Salzburg later this summer), and the supporting cast, including the American basso Samuel Ramey, is equally impressive.

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artist. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

Single Reviews

EDITED BY LARRY FLICK

POP

▶ HAMMER Don't Stop (4:41)
PRODUCER: Teddy Riley
WRITERS: T. Riley, A. Davidson, M. Smith, I. Davidson
PUBLISHERS: Donril/Zomba, ASCAP, Abdu Rahman/EMI/Smokin' Sound, BMI
Giant 6858 (c/o Warner Bros.) (cassette single)

Third single from Hammer's hot "Funky Headhunter" opus is a phat, bip-swayer that displays a solid rap and a cool'n'catchy pop hook. Track has an undercurrent of saucy soul that gives it the dynamics needed to rise above the ever-crowded glut of hip-hop fodder. Watch various radio formats gobble this one up within moments, while R&B-minded party DJs subscribe to the cut's chunky, butt-shaggin' beat.

▶ US3 Tukka Yoot's Riddim (3:44)
PRODUCERS: Geoff Wilkinson, Mel Simpson
WRITERS: Taylor, Simpson, Wilkinson, Covay, Cropper
PUBLISHER: not listed
Blue Note/Capitol 79326 (c/o Cema) (cassette single)

Still more jazzy rhythms from the act that proves Blue Note Records can keep pace with the coolest of contemporary labels. Tukka Yoot provides the rap, while Ed Jones jams on tenor sax. For extended play pleasure, check out the "Rub-a-dub" remix.

▶ BONNIE RAITT You (no timing listed)
PRODUCERS: Don Was, Bonnie Raitt
WRITERS: B. Thiele Jr., J. Shanks, Tonio K.
PUBLISHER: not listed
Capitol 79346 (c/o Cema) (cassette single)

Placed amid a delicate blend of accordions, acoustic guitars, and a subtle tapping rhythm, Raitt gives a performance that quickly reminds you why she is regarded as one of the leading pop/rock stylists in recent times. Deftly gliding from a warm, full-bodied vocal to lilting falsetto and poignant whisper, she turns a simple tune into a rich emotional journey. Second single from the current "Longing In Their Hearts" is ready for rapid top 40 and AC approval.

TORI AMOS Cornflake Girl (3:53)
PRODUCERS: Eric Ross, Tori Amos
WRITER: T. Amos
PUBLISHER: Sword & Stone
Atlantic 5606 (cassette single)

The previous alternative smash "God" paved new ground in pop circles, leaving growing following salivating for this bouncy, piano-driven single. As always, Amos weaves lyrics that push you to think as well as hum. Bolstered by a visually striking videoclip that is getting active play on The Box, this could be the big hit Amos has been waiting for.

TINA TURNER Proud Mary (4:32)
PRODUCERS: Chris Lord-Alge, Tina Turner, Roger Davies
WRITER: J. Fogerty
PUBLISHER: Jondora, BMI
Virgin 14149 (c/o Cema) (cassette single)

Turner revisits the song that took her (and ex-hubby Ike) to the top five in 1971 as a clear tie-in with the home video release of the 1993 bio-pic "What's Love Got To Do With It." This live performance, recorded late last year at the Blockbuster Pavilion in San Bernardino, Calif., displays the legendary performer in top form. Classic Tina.

WEST END GIRLS WITH HOWARD HEWETT Reunited (4:14)
PRODUCERS: John William Dexter, Howard Hewett, Stephen Brown
WRITERS: O. Fekaris, F. Parren
PUBLISHERS: BIBO/PolyGram, ASCAP
Plum/Caliber 1006 (CD single)

Canadian female trio has already won the hearts of hometown punters. On their first U.S. release, West End Girls benefit from the recognizable presence of Hewett, who gives this Peaches & Herb cover a soulful edge. Ongoing '70s craze will help spark top 40 attention. Contact: 818-985-0009.

R&B

▶ JOE PUBLIC Easy Come, Easy Go (4:08)
PRODUCERS: Lionel Job, Joe Public
WRITERS: J. Carter, J. Sayles, K. Scott, D. Wyatt
PUBLISHERS: Harrindut/Joe Public/Ensign, BMI
Columbia 6084 (c/o Sony) (cassette single)

Harmonious male quartet returns with a funk-fortified R&B/hip-hop throwdown that emphasizes well-measured vocals. Instrumental vibe lies somewhere between a sampled retro sound and a slinky, easy-paced modern groove. Heavy enough to keep urbanites in tow, but sweet enough to promise an eventual stampede onto top 40 airwaves. Call this title cut from the act's forthcoming sophomore album a hit-bound treat.

▶ PEABO BRYSON Why Goodbye (4:06)
PRODUCER: David Foster
WRITER: D. Warren
PUBLISHER: Reelsongs, ASCAP
Columbia 5433 (c/o Sony) (cassette single)

This is an "A-list" affair, featuring the talented trio of Bryson, Foster, and Warren. It's a winning formula that combines seasoned vocals with lush production and finely crafted lyrics. Should be an easy sell at multiple formats, including top 40, R&B, adult contemporary, and rhythm crossover radio.

▶ JAMIE FOXX Infatuation (4:00)
PRODUCER: Jamie Foxx
WRITER: J. Foxx
PUBLISHER: Foxxhole, BMI
Fox 231 (c/o BMG) (cassette single)

"In Living Color" comic actor Foxx chases his first musical hit, as he starts out-of-the-gate with a straightforward, slow-paced ballad. Despite the mechanical, formulaic production, the soul of the song shines through with a heartfelt vocal. A Foxx worth pursuing.

BRIGETTE McWILLIAMS I Get The Job Done (3:26)
PRODUCERS: Jermaine Dupri, Manuel Seal
WRITERS: J. Dupri, M. Seal, K. Spears
PUBLISHERS: EMI April/So So Def/Full Keel/Air Control, ASCAP
Virgin 14148 (c/o Cema) (cassette single)

McWilliams overflows with charm and sass on this response to the demands of being in a male-dominated relationship. You've heard this midtempo hip-hop beat before, but it takes on an intriguing new personality with the support of jumpy male chants and restrained turntable scratching. McWilliams has a sultry singing style that leaves you wanting more. Watch R&B radio gobble this up lickety-split.

COUNTRY

DAN SEALS All Fired Up (2:30)
PRODUCER: Jerry Crutchfield
WRITERS: D. Morgan, S. Davis, B.L. Springfield
PUBLISHERS: Little Shop of Morgansongs/Sixteen Stars, BMI
Warner Bros. 6838 (CD promo)

A pedal-to-the-metal comeback for former hitmaker Seals. Plenty of vocal swagger and a jumping, guitar-laden track could make this a winner at radio. And, oh yeah, do not miss the video.

ORRALL & WRIGHT She Loves Me Like She Means It (2:44)
PRODUCERS: Lynn Peterzell, Robert Ellis Orrall, Curtis Wright
WRITERS: R.E. Orrall, B. Spencer, Angelo
PUBLISHERS: EMI-April/Jkids/Stroudavarious/Polygram International, ASCAP
Giant 6894 (c/o Warner Bros.) (CD promo)

An appealing slice of confectionery country/pop from Nashville's newest duo. Both Orrall and Wright are veteran songwriters and performers with solid major-label track records, and this melodic debut single displays both an obvious mastery of craft and a shrewd ear for the young country market.

JOHN BERRY What's In It For Me (3:22)
PRODUCER: Chuck Howard
WRITERS: J. Jarrard, G. Burr
PUBLISHERS: WB/The New Crew/New John/MCA/Gary Burr, ASCAP
Liberty 79035 (c/o Cema) (CD promo)

Country's blue-eyed soulster broke big with his first ballad, "Your Love Amazes Me." He proves here that he can up the tempo without sacrificing the intimacy or intensity of his performance. Should convince program directors that Berry is no one-trick pony.

SAWYER BROWN Hard To Say (3:24)
PRODUCERS: Mark Miller, Mac MacAnally
WRITER: M. Miller
PUBLISHER: Travelin' Zoo, ASCAP
Curb 1086 (7-inch single)

The boys managed to pull three decent singles from their "Outskirts Of Town" album, but they've gone one cut too deep with this one, proving beyond a doubt that all the cool dance moves in the world won't disguise a mediocre song.

CHELY WRIGHT He's A Good Ole Boy (2:51)
PRODUCERS: Barry Beckett, Harold Shedd
WRITER: H. Howard
PUBLISHER: Sony Tree, BMI
Polydor 1249 (CD promo)

Yee hah! For her debut release, this newcomer unearths an old Harlan Howard chestnut and digs down deep to deliver a rough-and-rowdy, pure hillbilly vocal. Not surprisingly, the combination proves irresistible.

NEW & NOTEWORTHY

PAULINE HENRY Feel Like Making Love (3:35)
PRODUCERS: Tim Lever, Mike Percy
WRITERS: Rodgers, Ralphs
PUBLISHERS: Bad Co., ASCAP
REMIXERS: Phillip Damien, West End, Ben Chapman
550 Music/Epic 6182 (c/o Sony) (12-inch single)

Sharp ears will likely place Henry as the vocal front woman for the now-defunct Chimes. On this smashing solo debut, she wraps her well-honed chords around a shiny Bad Company classic rock gem. The result is a guitar-driven pop/hip-hop shuffler drenched in the kind of sweet diva drama that top 40 and R&B radio love to actively pump. Added fun comes from a plethora of nicely structured remixes by West End and Phillip Damien. From the singer's must-hear eponymous album.

KIM ENGLISH Nite Life (4:25)
PRODUCERS: B. Burke, S. Jackson, B. Stingly
WRITERS: B. Burke, S. Jackson, B. Stingly
PUBLISHERS: EMI-Blackwood/Twin, BMI
REMIXERS: "Little" Louie Vega, Kenny "Dope" Gonzalez, Lem Springsteen
Nervous 20087 (c/o Max Entertainment) (12-inch single)

After taunting clubsters for a few months, the New York-based Nervous Records finally issues this wickedly infectious party anthem, produced by Chicago house legends Ten City. English has a smooth and soulful voice that is surrounded by an insinuating groove and wriggling percussion breaks. The cut gets an extra bit of club credibility via several rugged mixes by Masters At Work, who contribute an insistent, propulsive bottom and swirling synth loops. Will explode in clubs on a national level within moments, with top 40/rhythm radio hopefully following close behind.

GLORIFIED MAGNIFIED Releasing The Beauty Within (5:48)
PRODUCERS: Glorified Magnified
WRITER: not listed
PUBLISHER: not listed
REMIXERS: Bobby D'Ambrosio, Young American Primitive
Sire 6990 (c/o Warner Bros.) (12-inch single)

Alternative dance duo bows an enticing trance/house track rife with seductive female vocal passages and assorted synth goodies. Far more experimental and complex than your average club dub, single has the potential to please during peak hours on the dancefloor, or in a casual listening setting. Bobby D'Ambrosio and Young American Primitive do a fine job building a bridge of accessibility to pop-oriented spinners. Truly fab.

DANCE

★ CHEITO El Baile De La Vela (6:38)
PRODUCERS: Emilio Estefan, Juanito R. Marquez
WRITER: J.R. Marquez
PUBLISHER: Foreign Imported Productions, BMI
REMIXERS: Ralphi Rosario, Pablo Flores, Javier Garza
Crescent Moon/Epic 6178 (c/o Sony) (12-inch single)

A brash and kinetic Emilio Estefan concoction frames Cheito's suave vocal charm with delicious Latin/Cuban musical revelry. Punters can choose from vibes that range from percolating Latin/disco, thanks to mixer Ralphi Rosario, to more traditional fare from producers Pablo Flores and Javier Garza. A shining moment from Cheito's excellent self-titled debut.

★ UNCANNY ALLIANCE Everybody Up (6:02)
PRODUCER: Orville Brinsley Evans
WRITER: O.B. Evans
PUBLISHER: MCA, ASCAP
REMIXER: Orville Brinsley Evans
A&M 8294 (c/o PGD) (12-inch single)

Charismatic duo that stirred things up a while back with "I Got My Education" delivers a command to boogie that tempers a red-hot house rhythm with a maddeningly catchy refrain and spicy rhymes. A double-pack of remixes takes the track through a broad range of moods, whipping from fanciful NRG to tough deep-house. Proper promotional TLC could trigger interest beyond clubs at top 40/rhythm radio.

AC

▶ BOZ SCAGGS I'll Be The One (3:48)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Virgin 4525 (c/o Cema) (cassette single)

A slowed-down hip-hop rhythm gives urgency and energy to this crooner from the long-absent Scaggs and, in addition to artist's distinctive vocal, will set this cut apart at adult contemporary radio. A good bet for programmers.

JACKSON BROWNE Everywhere I Go (4:36)
PRODUCERS: Jackson Browne, Scott Thurston
WRITER: J. Browne
PUBLISHER: Swallow Turn, ASCAP
Elektra 8961 (cassette single)

Elektra should have little problem keeping Browne's excellent "I'm Alive" album afloat at radio with this reggae-splashed popper. Browne is at his romantic best here, rising to the rhythm challenge of the track's intricate arrangement quite well. You'll be humming the chorus moments after initial impact.

LAURA BRANIGAN How Can I Help You To Say Goodbye (4:33)
PRODUCER: Phil Ramone
WRITERS: K. Taylor-Good, B.B. Collins
PUBLISHERS: K.T. Good/WBM, SESAC, Burton B. Collins/Reynsong, BMI
Atlantic 5669 (cassette single)

Hands down, the most memorable moment from Branigan's 1993 album, "Over My Heart," finally gets a shot at radio play. Branigan has rarely packed this kind of emotional punch without raising her voice above a melancholy tone. A tear-jerking exploration of death and loss deserves instant acceptance from adult contemporary programmers.

ROCK TRACKS

▶ SOUNDGARDEN Black Hole Sun (5:18)
PRODUCERS: Michael Beinhorn, Soundgarden
WRITER: C. Cornell
PUBLISHER: You Make Me Sick I Make Music, ASCAP
A&M 8296 (c/o PGD) (CD single)

Second offering from "Superunknown" is a magnificent pop single—as good as any to come out of Seattle. Track's resonant production highlights its moving, Beatlesque quality without sacrificing band's visceral punch. Always supremely talented, singer/songwriter Cornell goes beyond himself here, trading his feral howl for a dusky croon. A marvel of post-metal hard-rock songwriting, this deep, dark tune is a cinch as one of the summer's most memorable melodies. Fans and intrepid programmers should seek out the bruising additional live cut, "Beyond The Wheel."

▶ JIMMY BUFFETT Fruitcakes (4:30)
PRODUCER: Russell Kunkel
WRITERS: J. Buffett, A. Lee
PUBLISHER: not listed
Margaritaville/MCA 3075 (c/o Uni) (cassette single)

After a five-year absence, Buffett returns with a salsa-flavored title track that salutes the fruits of life. With tongue planted firmly in cheek, Buffett addresses the more unusual members of the human species, as he lists off the "fruitcakes" we encounter in government, organized religion, relationships, and day-to-day life. Perfect bakin' for the summer heat.

★ ENUFF Z'NUFF You Got A Hold Of Me (no timing listed)
PRODUCERS: Chip Z'Nuff, Donnie Vie
WRITERS: C. Z'Nuff, D. Vie
PUBLISHER: not listed
Big Deal 9007 (c/o Caroline) (CD cut)

Free of their Arista label ties, sorely underrated rockers have added this new acoustic composition to an indie-distributed collection of tunes from 1985. Initially a jolt from band's familiar crunch'n'roll sound, this smooth, nearly folkish ballad proves that there's a wealth of solid writing and star-powered singing to be mined here. Strong start at album rock radio seems assured, with potential pop crossover looming.

★ THE NEW YORK LOOSE Bitch (2:56)
PRODUCERS: Richard Bacchus, Dave Johnson
WRITERS: B. West, R. Bacchus
PUBLISHERS: 11th Child/EII, BMI
Loose 01 (7-inch vinyl single)

Remember the name. From the streets of New York comes a raunchy rock debut that is likely to start some serious industry inquiries. Screechy singer Brijitte West recalls the raw energy and unpredictable mystique of Hole's Courtney Love. With elements of punk, grunge, and pure rock, this New York foursome is making mangled, messed-up music that you will likely never forget. For added delirium, flip over to "Monolith Kids." Contact: P.O. Box 2262, New York, NY 10009.

THE POPINJAYS When I Believed In You (3:40)
PRODUCERS: Brian Pugsley, Polly E. Hancock
WRITER: not listed
PUBLISHER: not listed
550 Music/Epic 6621 (c/o Sony) (CD promo)

Beautifully bittersweet wash of guitar and synth pop marked with wispy, wistful vocal employs emotional control and a gentle hook as its primary attractions. Modern rock and sophisticated pop outlets should investigate.

THE THE That Was The Day (no timing listed)
PRODUCERS: Matt Johnson, Bruce Lampcov
WRITER: M. Johnson
PUBLISHER: Complete Music, ASCAP
Epic 6141 (c/o Sony) (CD promo)

Odd reworking of tune from "Soul Mining" album turns up as a single from the soundtrack to "Threesome." Dinky keyboard intro mated with sprightly harmonica makes a neat contrast to Johnson's low-key vocal, but overall, cut probably won't set radio on fire.

CHRIS REA Soup Of The Day (3:46)
PRODUCER: Chris Rea
WRITER: C. Rea
PUBLISHERS: Magnet Music, PRS, Warner Tamerlane, BMI
EastWest 5653 (c/o Atlantic) (CD promo)

Slow grind of a blues rock tune pleads its case pretty much directly to album rock radio and blues-inclined album alternative stations.

RAP

KING JAY Freak Me (4:02)
PRODUCER: R.O.B.
WRITERS: K. Jay, DJ Twin, D. Roberson
PUBLISHERS: Protoons/Music Cartel/Right On Beat, ASCAP, Duchess/Perk's Music, BMI
Profile 7414 (CD single)

King Jay gets down to business and tells it like it is. He really, really wants to get freaked. Raw funk, raunchy lyrics, and a wrecked rhythm pound home the message, supplemented by a playful sample of "Get Up" by early '80s soul act One Way. Fun funk.

PICKS (▶): New releases with the greatest chart potential. CRITIC'S CHOICE (★) - New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY- Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

Studios Put New Spin On Game Spinoffs

■ BY MARILYN A. GILLEN

NEW YORK—Spinning off a theatrical film or television show into a video game property isn't a new idea, but some fresh twists on the concept are indeed signs of shifting times.

"Dual development" is the latter-day lingo, which translates roughly to real-time resource synergy for producers of content that can be delivered to consumers in very different forms with only some small technical tinkering.

Fox Interactive Studios, formed by 20th Century Fox earlier this month (Billboard, June 4), is planning the simultaneous video game and theatrical release of its debut product, "The Pagemaster," starring Macaulay Culkin and due over Thanksgiving weekend. MGM's development pact with Sega likely will involve some dual game and theatrical productions, using separate crews but the same actors and resources, in addition to more traditional pathways of spinning off films into games or games into TV shows or films (also a fairly new, though increasingly common, development).

The bottom line, says Alan Cole-Ford, MGM's executive VP for strategy and development, is simply to create "strong stories that can be exploited across any medium." The first joint MGM-Sega titles are due by year's end.

On the TV front, Philips Interactive Media has teamed with the producers of the syndicated TV show "Thunder In Paradise" to create a single episode of the show for both TV broadcast and for use as a Philips CD-I game.

The cast of "Thunder In Peradise."

The episode, which will air on TV in September and will bow as a CD-I game in December, is based on a story jointly developed by the writers of the TV show—Tom Greene and Michael Berk—and Philips' team of writers, which included director Robert Weaver, Lena Marie Pousette, and Philips POV creative director David Riordan.

Both game and TV show were shot simultaneously this month on location at the Disney-MGM Studios in Orlando, Fla., with the same cast but two different directors—Weaver for the interactive version and Greg Bonann for the TV show. A guest star in the TV episode, Brandon Call of the TV series "Step By Step," serves as the character that players assume when navigating through the game.

Kevin Beggs, a co-producer of the "Thunder In Paradise" TV series, says the cross-development idea initiated with Philips Interactive Media. "When they first approached us, we didn't know too much about them," he says. "But we had some meetings and got real excited and they got excited, so then we sat down and conceived of a special two-hour episode of the show that would be the basis of the CD-I game."

Beggs says the game will include numerous sequences from the television show, which stars Hulk Hogan, Chris Lemmon, and Carol Alt, but by necessity, will also have numerous segments that do not appear in the TV episode. "There are different levels of the game and different outcomes because of the interactivity," he says. "Those were the things—like Hulk Hogan saying 'go right' or 'you're off the team'—that had to be filmed in addition to the regular show footage."

Beggs says that, logistically, the dual production was "a bear," but an orderly one. "Once we had finished the setup for the show, Bobby [Weaver] would step in and do the interactive parts," he says. What would likely have been a 10-day shoot for the two-hour episode became a 14-15-day shoot, he says.

The actors were, for want of a better word, game.

"They were a little apprehensive at first," Beggs says. "But when the guys from Philips came down and showed them their machines and some programs, they decided it was very cool."

Plus, he adds, "because this isn't air-

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Catapult Launches Its Modem

Allows Distant Gamers To Compete

NEW YORK—Catapult, a new interactive-entertainment company funded in part by equity partner Blockbuster Entertainment, is ready to launch with an add-on device that allows video gamers to compete across town or across the country.

Communications giant AT&T already has unveiled its interpretation of the same video game-accessory theme, the Edge 16 modem, which premiered at the Winter Consumer Electronics Show in January and is due on the market this fall at $149.

Cupertino, Calif.-based Catapult will roll out its product, for the moment simply dubbed the "Catapult modem," in mid-November, according to Adam Grosser, president/CEO of the startup company. The price will be in "the $50 ballpark," Grosser says, but gamers also will pay a service fee for using the device.

Explains Grosser, "Our device automatically calls our service and finds someone of the same skill level that wants to play the same game with you and pairs you up with them." Players also can choose to play with a particular person who owns the device, he says, but aren't required to "track down somebody to play with this way." He says Catapult likely will institute a flat monthly fee for the service, between $5 and $10.

In response to concerns that there may not be enough prospective players with units to choose from in the early going, Grosser says Catapult initially is launching in only a few major markets (Los Angeles, New York, Chicago, and a Southern city to be announced) and that the limited launch will be supported with a heavy media campaign. "So we think we will be able to build an installed base pretty quickly," he says.

Catapult also plans a "market-maker" function, whereby company staffers will ensure somebody—even somebody from the company—will play with a gamer dialing in.

Grosser says this service feature is one that distinguishes Catapult from the Edge 16. He also cites Catapult's ability to operate in conjunction with any software, not only software written for the system.

Another difference is the Edge 16's VoiceSpan capabilities, which allow long-distance gamers to talk in real time as they play; the Catapult device does not offer this function, but allows players to exchange written messages, Grosser says.

Blockbuster Entertainment, which along with Davis Video Enterprises Corp. is a principal investor in the company, says it will carry the hardware in

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New Line Ventures Into Interactive

NEW YORK—Coming soon from New Line Cinema Corp.—interactive properties. The New York-based company has pacted with a French media conglomerate to become the latest in a line of film firms to enter the multimedia arena. The partnership is a separate multimedia concern, NHL Partners.

The new venture, to be jointly funded by New Line and the Havas Group with an initial investment of as much as $30 million, has been formed with a mandate to invest in the development and production of interactive video game software and the distribution and marketing of all multimedia software, including interactive games, on a worldwide basis, according to the two companies.

The focus will be on both cartridge-based and CD-ROM software, as well as diskettes.

The link with European partner Havas was a natural one, says New Line president/COO Michael Lynne. "They had similarly targeted the concept of an interactive venture but felt very strongly that they needed to establish distribution and involvement on a worldwide basis, not just in Europe," he says. "We felt the same way—that it shouldn't be just America for us. So from our point of view, partnering with a European partner, particularly a media conglomerate with the strength that Havas has throughout Europe, was a significant advantage as we entered this new arena."

A media and communications concern, the Havas Group's activities throughout Europe range from audio/visual to publishing. Havas recently invested in a French electronic publisher, Arborescence, which specializes in the creation and development of multimedia "edutainment" software; it has published 10 titles within the last year; they were distributed in Europe and the States.

"Our specific involvement will be more on the entertainment end, but Havas' holdings mean they will be a content contributor in the electronic publishing and edutainment end," Lynne notes. "So we complement each other that way also."

In addition to establishing a global distribution network, NHL Partners' initial thrust will be identifying investment opportunities among existing video-game companies or funding potential startups.

But in-house development also will play a part in NHL's future, with New Line's film and video resources prime veins for mining. New Line Cinema Corp., which recently merged with Turner Broadcasting System Inc., produces, acquires, and distributes films in the U.S. and internationally. Its theatrical labels include New Line and Fine Line Features.

The company also distributes home videos through New Line Home Video, and serves the television market with both films and original programming through New Line Television.

Asked how a video game property might fit into the broader New Line picture, Lynne cites an upcoming game project, developed before the Havas pact, based on the theatrical release "The Mask," starring Jim Carrey.

The film is due in theaters in July. The spinoff game, co-financed and co-developed by New Line and software publisher THQ, will bow some months later along with the home video release of the film, Lynne says. "It opens up a lot of cross-promotion possibilities."

New Line previously licensed some of its other properties to outside video game developers such as Sega, including the characters Freddy Krueger and Surf Ninjas.

And as for the first fruits of the NHL venture? "You will be hearing more in 3-6 months," Lynne says.

MARILYN A. GILLEN

Star Trek Stars; Sparky Awards

STAR GAZING: Alameda, Calif.-based developer Spectrum Holobyte will deliver its upcoming "Star Trek: The Next Generation" CD-ROM later this year complete with the voices of the TV show's leading actors. Patrick Stewart, Jonathon Frakes, Gates McFadden, Levar Burton, Michael Dorn, Marina Sirtis, Brent Spiner, and Majel Barrett have all agreed to contribute their talents to the CD-ROM's original storyline, according to company chairman Gilman Louie. "Spectrum's agreements with these actors are prime examples of Hollywood and Silcon Valley 'converging' for the purpose of transforming the entertainment experience into an interactive one," he says. Spectrum Holobyte's first "Next Generation" game, for the Super Nintendo system, was released in April.

THE INTERACTIVE MEDIA FESTIVAL is set to present its "Sparky" awards for excellence in interactive media during the Digital World Conference in Los Angeles. Among the nominated works? Toshio Iwai's "Music Insects," a video kiosk that makes music with graphics; Virtual Adventure's "Loch Ness Exploration," a multiplayer submarine simulation; and, our personal favorite, "Telematic Dreaming," a video-connected pair of beds "where a player is joined by an evocative virtual partner."

Twenty-five winners will be named, based on five criteria: interactivity, informational value, entertainment value, aesthetic quality, and design effectiveness. Stay tuned.

ON THE BOOKSHELF: There is a definite logic to the latest entrant in the new-media magazine field. It not only talks about multimedia, it is multimedia. NowMedia, produced by a consortium of media companies, including Millimeter magazine, is a CD-ROM magazine about producing so-called "convergence media." The first volume, for the Macintosh platform, has just begun shipping. Says Alison Johns, Millimeter editor and one of NowMedia's producers, "The idea here was to create a hype-free reality check on interactive, with our staff encountering the real production issues themselves while producing this disc." Cost is $59.95.

ON THE HORIZON: ITA, the international association of magnetic and optical media manufacturers and related industries, has slated its first "Information Superhighway" conference and exhibition. The debut event, slated for Jan. 24-25, 1995, at the Santa Clara Convention Center in Santa Clara, Calif., will "bring together the leading program providers and technology suppliers," according to the ITA. "This conference will finally allow suppliers and users to meet, learn from each other, and face the facts," says ITA executive director Charles Van Horn. Robert B. Pfannkuch, president of Telefuture Partners, is developing the conference program.

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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PICTURE THIS.™

By Seth Goldstein

ANYTHING GOES: If it walks like a duck and talks like a duck, then it must be . . . a sell-through duck? Distributors believe Disney has scheduled "D2: The Mighty Ducks" for sell-through in August.

This sequel to "The Mighty Ducks" grossed $40 million-$45 million and under the old rules would have followed its predecessor into rental. Except for animated fare, which draws half-pint theatrical customers at half price, little if anything that grossed less than $100 million went direct to sell-through.

But how the rules have changed. Nowadays, everything's a sell-through candidate. One wholesaler, not prone to wild predictions, believes the number of $25-and-less titles will grow significantly during the next 18 months, encompassing much that would have been rental.

There are a few straws in the wind: Warner's "Ace Ventura, Pet Detective" and "D2," assuming the rumors are correct. (We do; Disney was unavailable for comment at deadline.) FoxVideo has repriced "Sandlot" and "Rookie Of The Year" for sell-through but, significantly, has given each more marketing attention at $19.98 than either received before. Both are movies that mothers are comfortable buying, says FoxVideo marketing director **Deborah Mitchell**. Later, Mitchell suggests, the studio may forgo rental in order to build its Family Features catalog.

"Mothers" is the FoxVideo mantra: Convince them, and you have a winner. Disney rediscovered the Mom market when **Michael Eisner** and **Jeffrey Katzenberg** took control of the studio and **Bill Mechanic** built domestic home video into a billion-dollar business. Direct-to-video sales of Disney's "The Return Of Jafar" have topped 7 million units.

This has raised an interesting question for video retailers. What happens if a sell-through avalanche leaves only R-rated "A" titles and snuffs out most "B" movies, their revenue staples? Try as they might—although

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Direct-To-Video's Image Brightens

Genre Now Considered Marketing Plus

■ BY EILEEN FITZPATRICK

LOS ANGELES—For retailers, the term "direct-to-video" usually conjures up images of a movie not good enough for theatrical release being rushed to cassette in an attempt to recoup production costs.

But suppliers are re-inventing the genre by turning direct-to-video into a "exclusive" marketing opportunity for retail.

Warner Home Video can be credited with starting the trend more than two years ago with "Tiny Tunes: How I Spent My Summer Vacation," a Steven Spielberg animated title that sold approximately 1.1 million units without theatrical exposure.

More recently, Disney's "Return To Jafar" has made the most retail noise. The direct-to-video sequel to "Aladdin" has fought off mediocre reviews to soar to more than 6 million units in retail sales.

But in an indication of the earlier reputation for quick-release features, Disney executives have spent as much time defusing stories that the cartoon was an afterthought or a hand-me-down as they have trumpeting the success of "Jafar."

"This was not an either-or choice," says Buena Vista publicity VP Tania Steele. "It was not a situation where we said, 'Here's a movie we can release theatrically.' Technically, we decided we can make a good animated feature for video. This was not a matter of bypassing theatrical."

"Jafar," scheduled for broadcast syndication this fall, was produced by Disney's television animation division and completed in one-fifth the time it takes to complete a full feature, Steele says.

For its next direct-to-video sell-through feature, Disney is tapping its Henson franchise for the release of "Muppet Classic Theater" Aug. 12.

Priced at $22.99, the feature packs six different stories on one 70-minute tape.

Disney has several other sources for direct-to-video product, including "Beauty And The Beast" and "The Little Mermaid." Although no video sequels for these titles are planned, Steele says, "It's not out of the realm of possibility."

While Disney has its numerous franchises, MCA/Universal Home Video will go to its horde of dinosaur characters for video sequels. On the heels of the release of "Jurassic Park," MCA/Universal plans to release the first of three scheduled sequels to the 1988 animated feature "The Land Before Time" (Billboard, June 4).

The first, "The Land Before Time: The Great Valley Adventure," will be in stores Dec. 27. The second and third sequels are still in the production phase.

MCA/Universal senior VP of sales and marketing Andrew Kairey acknowledges that the company is "rolling the dice" on the project, but is taking no shortcuts in the production process.

"In comparison, it's very much like the original," says Kairey. "We need to come out with something that's so good that not only will consumers like and buy this one, but they'll like and buy two others as well."

Unlike "Jafar," which was released just eight months after "Aladdin," MCA's sequel comes five years after the original "Land Before Time" debuted on tape. But the studio doesn't seem worried.

"There is going to be so much exposure for the original during the McDonald's promotion, awareness will not be a problem," says Kairey.

"The Land Before Time" is one of four titles scheduled to go on sale at McDonald's in November. Before going on moratorium in 1992, the title had sold approximately 4.3 million units, according to distributors.

MCA/Universal is planning a full-blown marketing campaign for the sequel, details of which will be announced in August. In addition, Kairey says the title is positioned to give retailers a brand new product to sell when store traffic reaches a post-Christmas peak as customers come in to exchange or return holiday gift items.

On a smaller scale, LIVE Home Video has just begun production on "Racer X," a follow-up to "Speed Racer: The Movie," released earlier this year.

LIVE sell-through sales VP Beth Bornhurst says footage from old televi-

(Continued on page 58)

Dino-Burgers, Anyone? Dean Barrett, VP of entertainment marketing for McDonald's, second from left, bonds with MCA/Universal executives Andrew Kairey and Linda Berkeley and MCA Home Video president Louis Feole, right, at the unveiling of the studio's home video marketing plans for "Jurassic Park," in which Big Mac plays a big role. T. Rex and friends fortunately didn't show up to chew the scenery, but their presence was palpable.

'Jurassic Park' To Open Early In U.K., Ireland

■ BY PETER DEAN

LONDON—U.K. executives of CIC Video, co-owned by Universal and Paramount, have managed to persuade studio bosses in America to give "Jurassic Park" a seven-week rental run exclusive to Great Britain and Ireland prior to its sell-through roll-out.

The deal makes the U.K. the only territory to have the Spielberg dinosaur epic. The rental release is due Oct. 3 at 39.95 pounds (approximately $60); sell-through arrives Nov. 21 at 10.21 pounds (approximately $15).

CIC research showed that a large proportion of the blue-collar audience had not seen the movie theatrically. Despite a box-office gross of 48 million pounds ($75 million), data indicated that only 14% of the C and D socio-economic groups bought tickets. Generally,

(Continued on page 58)

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Blockbuster Gets Ahead On 'Jurassic Park' Plans

BLOCKBUSTER'S DINO DEAL: Since it's never too early to start promoting what could be the biggest title of the year, Blockbuster has its plans for "Jurassic Park" in full swing.

The June issue of Blockbuster's in-store guide, News & Previews, is advertising a free "Jurassic Park" tape when consumers purchase a coupon book for $29.99. Consumers may preorder the book and video now for delivery of both on the title's Oct. 4 street date. Although the promotion is national, corporate stores in Blockbuster's southeast territory are not participating, according to the chain's visual merchandise director Randi Ross, who adds that franchisees within this region can take part. Eleven states, including Virginia, Florida, and Arkansas fall within the southeast territory. Blockbuster is expected to price "Jurassic Park" at $18.98 for the tape without the coupon.

Consumers who use the 10 rental coupons between Oct. 4 and Dec. 18 receive a free copy of the video.

Not all stores have the books yet—Shelf Talk's local Blockbuster didn't—but the national promotion should be in full swing by July, coinciding with the launch of MCA/Universal Home Video's mega-marketing campaign.

The free tape offer is expected to be part of an extensive presell campaign for consumers, who want to reserve a copy without a coupon come-on.

Blockbuster is having a different kind of impact on the Sega Genesis title "Virtual Racing." Distributors are coming up short of copies, they say, as a result of Sega's sponsorship of Blockbuster's World Game Championship, which runs through August. "Virtual Racing" is among the three games included.

"The title was badly allocated," says a distributor who only got 25% of its order. "My guess is most of the product went to Blockbuster for their contest."

Sega isn't saying when more "Virtual Racing" games will be available, according to our source.

Other distributors report similar problems with the title. "I think Sega made a grave error in thinking it could fulfill their part of the promotion deal with Blockbuster and meet the demands of other retailers," says another executive.

Some retail accounts are said to be so angered by Sega's action that a class-action lawsuit may be in the works.

Although Sega didn't give distributors a fair shake, MCA/Universal is giving distributors a decent deal on "Jurassic Park."

Distributor pricing on the title is 45% off suggested list, compared with 40% for most event titles.

Pricing on the title will be about $13.75, or about $2.45 less than "Snow White And The Seven Dwarfs." However, the prices even out as "Snow White" has a suggested list $2 higher than "Jurassic Park."

No one's predicting what the average retail price of "Jurassic Park" will be, but if past releases are any indication, pricing will be a melee.

SHELF TALK

by Eileen Fitzpatrick

LET'S ALL GO TO THE LOBBY: Captive movie audiences can buy more than popcorn and candy in theaters with the launch of American CinemaStores.

Designed to fit in the lobby, the 55- to 100-square-foot modular mini-stores carry a variety of movie memorabilia, CDs, videos, and video games. The emphasis is on new product, as well as exclusive hats, T-shirts, and merchandise from movies in current release.

Once there, listening posts will allow customers to sample soundtracks from the movies they've just seen and other music releases.

Pricing on CDs and video is competitive with record and combo stores, ranging from $14-$20.

Theater owners receive a guarantee against gross sales, providing an extra source of revenue.

ACS president **Steve Natale** says the stores also will sell items targeted at collectors, such as a line of **John Lennon** silk-screen hats and denim jackets new to the market.

A total of 11 CinemaStores are operating in California, Florida, New Jersey, and New York in chains operated by General Cinema, Metropolitan Theatres, Nickelodeon Theater Co., Cobb Theaters, and Pacific Theatres. Another nine are expected to be open by the end of this year. "We think this is a new form of retailing, which is self-sufficient and always has something new," says ACS chairman **Gill Champion**.

LIGHTYEAR ON THE BOOK: New York-based Lightyear Entertainment has hired DBP & Associates as sales agent for its line of children's audio and video titles for the book trade.

Sales efforts will focus on Lightyear's "Stories To Remember" line, comprising videos of popular children's tales narrated by celebrities.

DBP will also rep music video titles, including Lightyear's three-set **Elvis Presley** concert videos and the "Legendary Collectibles" series.

Lightyear continues to market the product to the video and music trade, while Charles Zadeh Enterprises handles the toy and gift trade. Lightyear product is distributed by BMG Kidz.

CLARIFICATION: In the "Jurassic Park" announcement article (Bill-

(Continued on page 65)

Billboard®

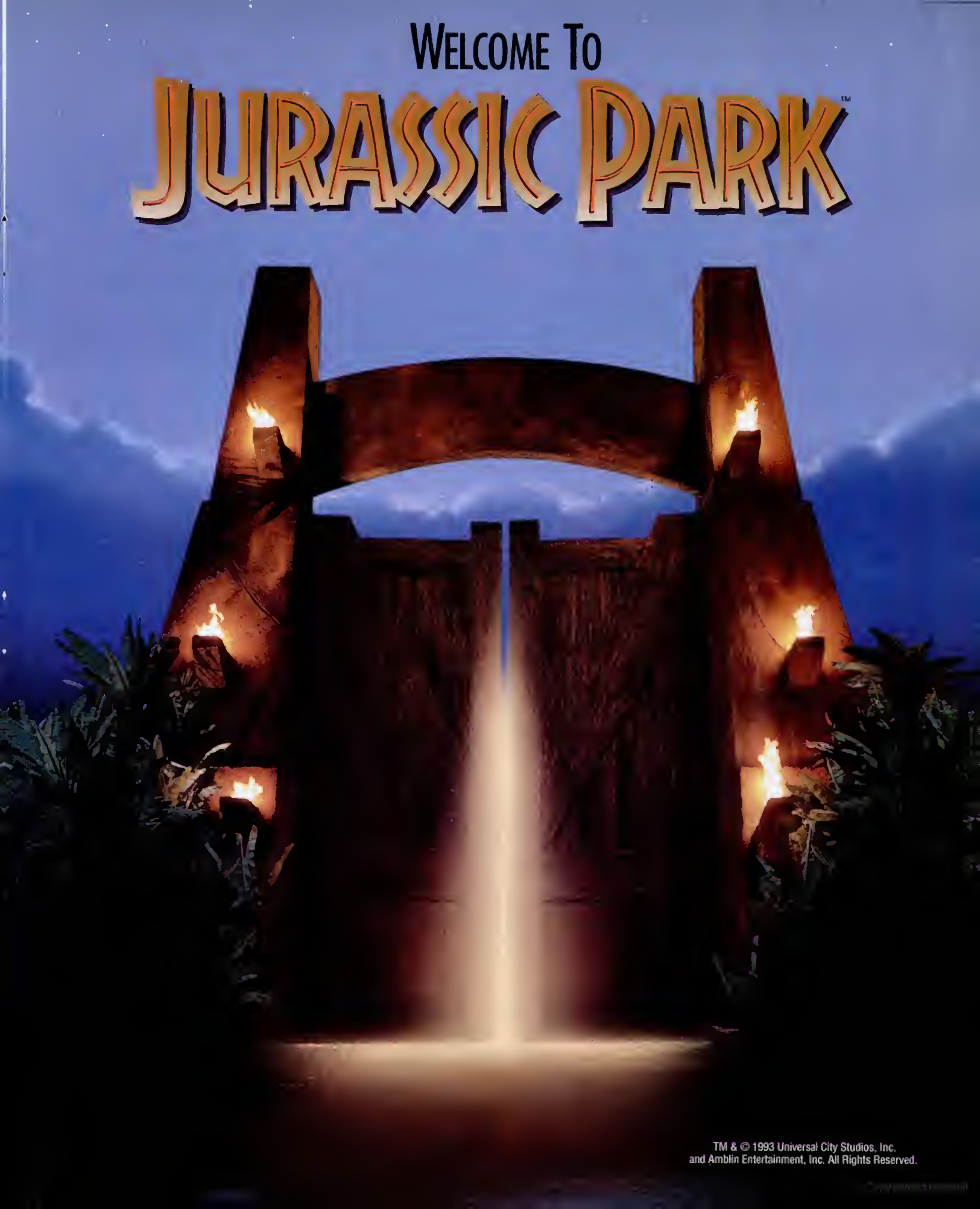
FOR WEEK ENDING JUNE 18, 1994

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★ ★ ★ NO. 1 ★ ★ ★					
1	1	6	MRS. DOUBTFIRE	FoxVideo 8588	Robin Williams Sally Field	1993	PG-13	19.98
2	2	3	THE RETURN OF JAFAR	Walt Disney Home Video 2237	Animated	1994	NR	22.99
3	4	4	PLAYBOY: 1994 PLAYMATE OF THE YEAR	Playboy Home Video Uni Dist. Corp. PBV0753	Jenny McCarthy	1994	NR	19.95
4	3	5	BATMAN: MASK OF THE PHANTASM	Warner Bros. Inc. Warner Home Video 15500	Animated	1993	PG	19.96
5	5	12	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13	24.95
6	6	13	THE FOX AND THE HOUND	Walt Disney Home Video 2141	Animated	1981	G	24.99
7	7	12	YANNI: LIVE AT THE ACROPOLIS	Private Music BMG Home Video 82163	Yanni	1994	NR	19.95
8	8	5	THE GIRLIE SHOW-LIVE DOWN UNDER	Warner Reprise Video 3-38393	Madonna	1994	G	29.98
9	9	36	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G	14.98
10	12	2	U2: ZOO TV-LIVE FROM SYDNEY	PolyGram Video 8006313733	U2	1994	NR	19.95
12	16	16	PLAYBOY CELEBRITY CENTERFOLD: DIAN PARKINSON	Playboy Home Video Uni Dist. Corp. PBV0739	Dian Parkinson	1993	NR	19.95
12	11	11	WE'RE BACK!: A DINOSAUR STORY ◇	Amblin Entertainment MCA/Universal Home Video 81289	Animated	1993	G	24.99
13	13	7	HEIDI	FoxVideo 8571	Shirley Temple	1937	NR	14.98
14	16	11	PENTHOUSE: 25TH ANNIVERSARY SWIMSUIT VIDEO	Penthouse Video A*Vision Entertainment 50549	Various Artists	1994	NR	19.95
15	11	8	THE SANDLOT	FoxVideo 8500	James Earl Jones Mike Vitar	1993	PG	19.98
15	20	16	THE SECRET GARDEN	Warner Bros. Inc. Warner Home Video 19000	Kate Maberly Andrew Knott	1993	G	24.95
17	20	12	PLAYBOY VIDEO CENTERFOLD 40TH ANNIVERSARY	Playboy Home Video Uni Dist. Corp. PBV0748	Anna Marie Goddard	1993	NR	19.95
18	14	14	PLAYBOY: COLLEGE GIRLS	Playboy Home Video Uni Dist. Corp. PBV0750	Various Artists	1994	NR	19.95
19	18	5	PENTHOUSE: WINNERS 1994	Penthouse Video A*Vision Entertainment 50659-3	Sasha Vinni Leslie Glass	1994	NR	24.95
20	NEW ▶		HERE'S JOHNNY: 1970-1980	Buena Vista Home Video 2780	Johnny Carson	1994	NR	14.99
21	NEW ▶		HERE'S JOHNNY: 1980-1990	Buena Vista Home Video 2781	Johnny Carson	1994	NR	14.98
22	22	7	THE POLAR BEAR KING	Capella Intl. Inc. Hemdale Home Video 7206	Maria Bonnevie Jack Fieldstad	1994	PG	19.95
23	NEW ▶		HERE'S JOHNNY: 1960-1970	Buena Vista Home Video 2733	Johnny Carson	1994	NR	14.98
24	26	6	PENTHOUSE CLASSICS: VOL. 2	Penthouse Video A*Vision Entertainment 50569-3	Various Artists	1994	NR	19.95
25	19	9	MIGHTY MORPHIN GREEN RANGER: PART 1	Saban Entertainment PolyGram Video 8006311353	Various Artists	1994	NR	12.95
26	RE-ENTRY		PINK FLOYD: THE WALL	MGM/UA Home Video 400268	Bob Geldof	1979	R	14.95
27	30	4	DIMPLES	FoxVideo 8570	Shirley Temple	1936	PG	14.98
28	23	29	PLAYBOY 1994 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0744	Various Artists	1993	NR	19.95
29	29	2	THE LONGEST DAY	FoxVideo 8590	John Wayne Robert Mitchum	1962	NR	24.98
30	NEW ▶		PLAYBOY: PRIVATE DIARIES	Playboy Home Video Uni Dist. Corp. PBV0754	Various Artists	1994	NR	19.95
31	28	4	BRIGHT EYES	FoxVideo 8567	Shirley Temple	1934	PG	14.98
32	36	2	TALES OF THE CITY (BOX SET)	PolyGram Video 4400888773	Olympia Dukakis Chloe Webb	1994	NR	59.95
33	RE-ENTRY		PINOCCHIO◆	Walt Disney Home Video 239	Animated	1940	G	24.99
34	21	20	MIGHTY MORPHIN: VOL. 1-DAY OF THE DUMPSTER ◇	Saban Entertainment PolyGram Video 4400881193	Various Artists	1993	NR	9.95
35	NEW ▶		THERE GOES A FIRE TRUCK!	A*Vision Entertainment 50700	Animated	1994	NR	12.95
36	NEW ▶		THE CRYING GAME	Live Home Video 69039	Stephen Rea Jaye Davidson	1992	R	19.95
37	34	84	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
38	RE-ENTRY		BLADE RUNNER: THE DIRECTOR'S CUT	The Ladd Company Warner Home Video 12682	Harrison Ford Sean Young	1982	R	39.99
39	25	8	MIGHTY MORPHIN GREEN RANGER: PART 2	Saban Entertainment Polaris Communication 8006311373	Various Artists	1994	NR	12.95
40	RE-ENTRY		THERE GOES A BULLDOZER!	Kidvision A*Vision Entertainment 50701	Animated	1994	NR	12.95

● RIAA gold cert. for sales of 50,000 units or $1 million in sales at suggested retail. ▲RIAA platinum cert. for sales of 100,000 units or $2 million in sales at suggested retail. ◆ITA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications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EXCITING, INNOVATIVE PRE-SELL PROGRAM!

Consumer Gift-With-Reservation:

- When your customers reserve their copy of ***Jurassic Park***®, they can get a Special Edition Dinosaur Print from the original drawings produced by the Stan Winston Studio.
- Pre-sell kit includes a three-sided "Sign-Up Center" display, 25 **free** dinosaur prints and much more!

18" x 24" Suitable for framing! (estimated value $10.00)

Easy Re-order Program on Special Edition Prints.

- Additional dinosaur prints can be ordered in packs of 50 for only $10 (includes shipping and handling). **CONTACT YOUR MCA SALES REPRESENTATIVE FOR DETAILS.**

"Escape to Kauai" Jurassic Park® Consumer Sweepstakes

- Consumers can register to win an all expense-paid, family fun trip for 4 to Kauai, plus special *Jurassic Park* "Survival Kits"!

Pre-Sell Support

- National radio, cable television and a consumer print campaign, plus a ***Jurassic Park*** "Call of the Wild" promotion with MTV!

WINNING CROSS PROMOTIONS!

JELL-O® **America's Favorite Snack Teams Up With America's Favorite Adventure!**

- **$5.00 mail-in rebate offer!**
  - -- Consumers purchase ***Jurassic Park*** videocassette at their local video outlet. (JELL-O® rebate form is ONLY available inside the Jurassic Park videocassette.)
  - -- Mail the rebate form and 6 Proofs-of-Purchase and cash register receipt(s) from JELL-O® Ready-to-Eat gelatin and pudding snacks.

Offer valid on rebates postmarked 9-15-94 through 1-31-95.

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- **$2.50 mail-in rebate offer!**
  - -- Consumers purchase ***Jurassic Park*** videocassette at their local video outlet.
  - -- Visit a participating McDonald's® for a qualified food purchase and purchase one of these four videocassettes:

    The Land Before Time® *Back to the Future®*
    Field of Dreams *An American Tail: Fievel Goes West®*
  - -- Send in the rebate form found inside any of the four videocassettes, along with the proof-of-purchase tab from ***Jurassic Park***.

    Mail-in rebate offer redemption valid through 2-28-95.
- Consumers can earn up to **$15.00** in *additional* **mail-in rebates** with qualified purchases of MCA titles from your store!

  (Total purchase at suggested price of $130.00)
  Additional rebate offers valid on rebates postmarked 11-18-94 through 3-31-95.

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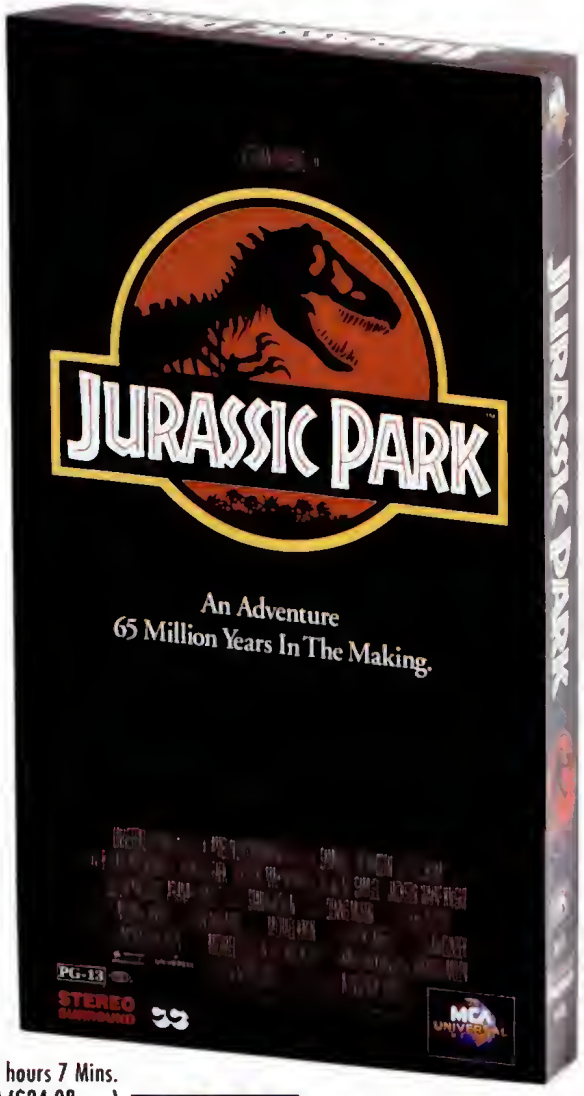

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MCA UNIVERSAL HOME VIDEO

AMBLIN ENTERTAINMENT

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'JURASSIC' IN U.K.

(Continued from page 53)

those groups buy mainstream blockbusters at more than double that figure. They also had formed the backbone of the video rental industry.

With a rental window aimed at these viewers, CIC executives believe stores can gross 10 million pounds ($15 million). CIC expects to move 80,000 rental copies, worth more than 3.5 million pounds ($5 million) wholesale. The same research shows that 56% of the population said that they would be prepared to rent the cassette, while 3.1 million were prepared to buy it.

Behind the move is another trend—the diminishing rental window. Although it is true that CIC has given a fillip to the rental trade, during the past five years it has been customary for the company to shorten that window with a corresponding drop-off in trade price. In 1989, for example, blockbuster features cost 60 pounds ($90), a price guaranteed for a year. Today, neither standard holds.

The retail trade is responding favorably in general to a rental "Jurassic Park," glad to have at least one bite of the cherry before the start of an inevitable price war. Michael Senker of independent retailer VidBiz says he will be taking orders from renters and selling used tapes for 8.99 pounds ($13.50) two weeks before the chains get hold of the feature.

British dealers view the rental title as a high-profile loss leader, although there is some money to be made. Chris Simpson of Primetime stores says, "We will make more money from the people it brings into the stores than from people actually renting 'Jurassic Park.'"

Backing the release of "Jurassic Park" is a marketing campaign estimated unofficially at 3 million pounds ($4.5 million). Widespread TV advertising before both the rental and sell-through release will account for most of the outlay.

CIC International senior VP James Harding says, "The combination of 'Jurassic Park' and the unprecedented weight of our promotional campaign . . . makes this the release of the year."

DIRECT-TO-VIDEO

(Continued from page 53)

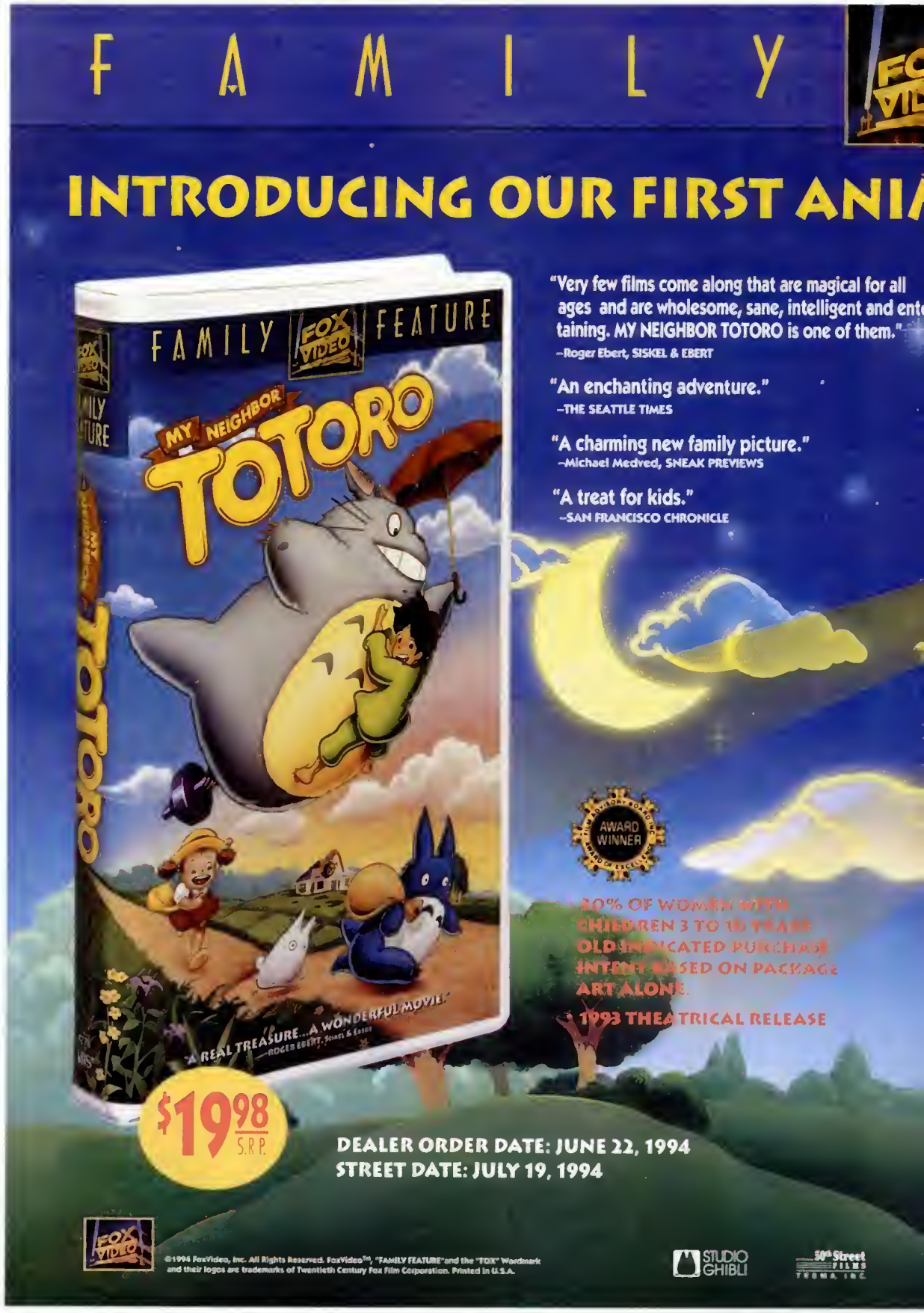
sion episodes will be woven into a story, augmented with new dialog. The debut release was created similarly.

"We've discovered that fans want to know more about this one character, Racer X," says Bornhurst. The first feature shipped about 225,000 units, she says.

Retailers are generally impressed with the new, improved direct-to-video product, especially since it's geared for the kids market.

"With the mega-success of 'Aladdin,' you have to think that a third to a quarter of its audience will likely buy 'Jafar,'" says Rosemary Atkins, VP of product for Boston-based Videosmith. "It may not be as good as the original, but it hasn't affected the demand."

Kmart had enough faith in "Jafar" to make the title the cornerstone of its Kids Week promotion. "We think this is just the next step from direct-to-video rental product," says Kmart spokesperson Dennis Wigent. "And it works especially well for kids' product."



PICTURE THIS

(Continued from page 53)

many don't—specialists haven't been able to take low prices much beyond cheap rental inventory. Would these stores shift purchases to video games and CD-ROM, promoted as the next generation of rentables? Mass merchants will then fully dominate sell-through, and "video retailer" becomes oxymoronic.

EMERGING: Remember Hightree Media? Billboard readers might recall a story from the 1993 ITA conference in Phoenix during which Hightree showed a high-speed, in-cassette duplicating process that seemed the perfect middle ground between real-time and Sprinter and TMD.

The ITA outing was a dry run of a lab model—wheels turned but nothing was actually dubbed. Hightree immediately went to ground, emerging a year later at this month's Replitech convention in Santa Clara, Calif. Marketing VP **Tom Burrows** says it took months to solve a hardware glitch "that strapped our resources" and to arrange to buy parts from TMD maker Otari.

Now Hightree expects to install test units at Resolution in Burlington, Vt., and Cassette Productions in Salt Lake City. Following a two- to three-month trial, "our plan is to drop into normal production as soon as possible," Burrows adds, claiming an "A" list of 25 potential customers.

He attends Replitech with studios' OK to dub copies of movies for public viewing. Previous samples were limited to "in-house use only," Burrows notes.

GAME SPINOFFS

(Continued from page 52)

ing on TV, they got to have a little more fun. A guy like Chris Lemmon, who is a real ham, can really loosen up and go all-out."

Despite the obvious economies of sharing both production and promotional resources, there is at least one potential drawback to committing to a game before the spun-off property has been released, notes Rob Biniaz, COO for Universal Interactive Studios, which released its debut game, "Jurassic Park Interactive," last month.

"Some films don't make it out of the development stage," he says. "And then if the film is a bomb, there's not much benefit to having that name on your game."

CATAPULT LAUNCH

(Continued from page 52)

its video stores to complement its selection of video game software available for sale and rental.

Other retailers—"from Toys R Us to Kmart and electronics boutiques"—also will stock the units, Grosser says.

In its initial rollout, the Catapult modem will hook up only to the Super Nintendo and Sega Genesis 16-bit systems. "But the same technology will work for any game platform," Grosser says. "These are the only two that we've chosen to support right now."

MARILYN A. GILLEN

VIDEO PEOPLE

Nancy Jones, formerly of LIVE Home Video, is appointed sales and marketing VP of Saban Entertainment's two labels, Libra Home Entertainment and Saban Home Entertainment.

David Fishman joins EDS Management Consulting Services as director of entertainment industries consulting. Fishman, formerly a consultant for A.D. Little, will be based in Cambridge, Mass.

JONES

Appointments at PPI Entertainment: **Katheleen Theiringer** to director of international business affairs and **Robert Weinstroer** to southeastern regional sales manager, replacing **Greg Preston.**

Michael Sellars, previously with Baker & Taylor, joins LIVE Home Video as special markets sales manager.

Promotions at A*Vision Entertainment: **Tracey Samson** to senior director of special markets and **Pamela Cioffi** to executive assistant to president **Stuart Hersch.**

Randi Bell is promoted to marketing director of Triboro Entertainment Group. **Adrienne Costello**, formerly of Worldvision, joins as marketing manager. **Colleen Brady** is named sales administrative coordinator.

John Gilstrap is appointed senior director of new business development and strategy at Philips Media.

Robert Sigman advances to president/CEO of newly formed Republic Pictures Entertainment. He had been executive VP/GM of Spelling Entertainment's Worldvision Home Video unit. **Steven Beeks** resigns as president of Republic Pictures' Home Entertainment Group, which has been merged into the Spelling operation.

Martin Jones is named director of productions and acquisitions, LIVE Entertainment. LIVE Home Video names **Toni Denny**, formerly of Warner Home Video, as sales director for the southern region. **William Kruger**, formerly of Republic Pictures Home Video, becomes West Coast sales director. **Gina Gilardi**, formerly of Epic Productions, joins LIVE Home Video as executive creative director.

Mike Friedman is appointed national video marketing coordinator for WEA.

Paul Poliz is named western regional manager, Kultur International Films.

Alex Campbell is promoted to senior director of sales, Rank Video Services America. He also is customer service director.

Debbie Ann Foster joins A-Pix Entertainment as national sales coordinator, the same position she held at Coliseum Video.

Appointments at Rentrak: **Kim Cox** to executive VP, strategic planning; **Andrea Bushnell** to corporate director, legal and business affairs; **Maureen Haggarty** to human resources corporate director; and **Craig Berardi** to internal audit corporate director.

THE Hollywood REPORTER TOP 10
WEEKLY MOVIE GROSSES

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS ($)	NO. OF SCRNS / PER SCRN AVG ($)	WKS IN REL	TOTAL GROSS TO DATE ($)
1	The Flintstones (Universal)	18,217,305	2,511 / 7,255	1	62,456,900
2	Maverick (Warner Bros.)	10,025,483	2,537 / 3,952	2	55,542,374
3	Beverly Hills Cop III (Paramount)	6,575,500	2,748 / 2,393	1	28,550,888
4	Renaissance Man (Buena Vista)	5,557,590	1,764 / 3,151	—	5,557,590
5	The Cowboy Way (Universal)	5,048,640	1,753 / 2,880	—	5,048,640
6	The Crow (Miramax/Dimension)	4,016,247	1,806 / 2,224	3	38,395,416
7	When a Man Loves a Woman (Buena Vista)	3,705,694	1,511 / 2,452	6	35,431,161
8	Four Weddings and a Funeral (Gramercy)	1,534,988	913 / 1,681	12	42,932,196
9	Crooklyn (Universal)	835,200	696 / 1,200	3	11,344,905
10	Endless Summer II (New Line Cinema)	657,292	302 / 2,176	—	657,292

Billboard®

FOR WEEK ENDING JUNE 18, 1994

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			★ ★ ★ NO. 1 ★ ★ ★				
1	1	6	MRS. DOUBTFIRE	FoxVideo 8588	Robin Williams Sally Field	1993	PG-13
2	2	4	A PERFECT WORLD	Warner Bros. Inc. Warner Home Video 12990	Kevin Costner Clint Eastwood	1993	PG-13
3	6	3	THE THREE MUSKETEERS	Walt Disney Home Video 2524	Charlie Sheen Kiefer Sutherland	1993	PG
4	3	8	CARLITO'S WAY◇	Universal City Studios MCA/Universal Home Video 81630	Al Pacino Sean Penn	1993	R
5	5	7	COOL RUNNINGS	Walt Disney Home Video 2325	Leon Doug E. Doug	1993	PG
6	4	7	MALICE	New Line Home Video Columbia TriStar Home Video 71773	Alec Baldwin Nicole Kidman	1993	R
7	8	3	ADDAMS FAMILY VALUES	Paramount Pictures Paramount Home Video 32806	Anjelica Huston Raul Julia	1993	PG-13
8	7	4	THE REMAINS OF THE DAY	Columbia TriStar Home Video 71093	Anthony Hopkins Emma Thompson	1993	PG
9	NEW ▶		THE PIANO	Live Home Video 69974	Holly Hunter Harvey Keitel	1993	R
10	10	9	THE JOY LUCK CLUB	Hollywood Pictures Hollywood Home Video 2291	Kieu Chinh Ming-Na Wen	1993	R
11	13	2	THE RETURN OF JAFAR	Walt Disney Home Video 2237	Animated	1994	NR
12	9	12	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13
13	11	6	ANOTHER STAKEOUT	Touchstone Pictures Touchstone Home Video 2171	Richard Dreyfuss Emilio Estevez	1993	PG-13
14	NEW ▶		RUDY	Columbia TriStar Home Video 53723	Sean Astin	1993	PG
15	16	8	FEARLESS	Spring Creek Production Warner Home Video 12986	Jeff Bridges Rosie Perez	1993	R
16	23	2	ROBOCOP 3	Orion Pictures Orion Home Video 8796	Robert John Burke Nancy Allen	1993	PG-13
17	12	10	WHAT'S LOVE GOT TO DO WITH IT	Touchstone Pictures Touchstone Home Video 2011	Angela Bassett Larry Fishburne	1993	R
18	14	8	A BRONX TALE	Savoy Pictures HBO Video 90954	Robert De Niro Chazz Palminteri	1993	R
19	15	8	THE AGE OF INNOCENCE	Columbia TriStar Home Video 52633	Daniel Day-Lewis Michelle Pfeiffer	1993	PG
20	17	9	DAZED AND CONFUSED	Universal City Studios MCA/Universal Home Video 81495	Jason London Rory Cochrane	1993	R
21	18	16	IN THE LINE OF FIRE	Columbia TriStar Home Video 52315	Clint Eastwood John Malkovich	1993	R
22	22	6	MR. JONES	Columbia TriStar Home Video 52353	Richard Gere Lena Olin	1993	R
23	19	5	FLESH AND BONE	Paramount Pictures Paramount Home Video 32899	Dennis Quaid Meg Ryan	1993	R
24	20	12	THE GOOD SON	FoxVideo 8553	Macaulay Culkin Elijah Wood	1993	R
25	21	13	DEMOLITION MAN	Warner Bros. Inc. Warner Home Video 12985	Sylvester Stallone Wesley Snipes	1993	R
26	24	8	THE BEVERLY HILLBILLIES	FoxVideo 8561	Lily Tomlin Cloris Leachman	1993	PG
27	36	2	A DANGEROUS WOMAN	Amblin Entertainment MCA/Universal Home Video 81723	Debra Winger Barbara Hershey	1993	R
28	26	3	ORLANDO	Columbia TriStar Home Video 71543	Tilda Swinton Billy Zane	1993	PG-13
29	25	13	STRIKING DISTANCE	Columbia TriStar Home Video 53683	Bruce Willis Sarah Jessica Parker	1993	R
30	27	6	POLAR BEAR KING	Capella Intl. Inc. Hemdale Home Video 7206	Maria Bonnevie Jack Fialdstad	1994	PG
31	32	2	LOOK WHO'S TALKING NOW	Columbia TriStar Home Video 78373	John Travolta Kirstie Alley	1993	PG-13
32	31	13	MUCH ADO ABOUT NOTHING	Columbia TriStar Home Video 71753	Kenneth Branagh Emma Thompson	1993	PG-13
33	NEW ▶		GHOST IN THE MACHINE	FoxVideo 8589	Karen Allen Chris Mulkey	1993	R
34	30	14	SON-IN-LAW	Hollywood Pictures Hollywood Home Video 1998	Pauly Shore	1993	PG-13
35	28	12	JUDGMENT NIGHT◆	Largo Entertainment MCA/Universal Home Video 51563	Emilio Estevez Cuba Gooding, Jr.	1993	R
36	34	5	RUBY IN PARADISE	Republic Pictures Home Video 3470	Ashley Judd Todd Field	1993	R
37	29	18	KALIFORNIA	PolyGram Video 4400889333	Brad Pitt Juliette Lewis	1993	NR
38	33	12	MANHATTAN MURDER MYSTERY	Columbia TriStar Home Video 71393	Woody Allen Diane Keaton	1993	PG
39	35	11	GETTYSBURG	Turner Entertainment Co. Turner Home Entertainment 6139	Tom Berenger Jeff Daniels	1993	PG
40	NEW ▶		INTO THE WEST	Miramax Films Touchstone Home Video 1594	Gabriel Byrne Ellen Barkin	1993	PG

◆ITA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

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Video Previews

EDITED BY CATHERINE APPLEFELD

MUSIC

David Byrne, "Between The Teeth," Warner Reprise Video, 71 minutes, $19.98.

It's retrospective time for Byrne, who together with filmmaker David Wild directed this 15-song concert video that, not surprisingly, is as interesting to look at as it is to listen to. Filmed at the intimate Count Basie Theater in Red Bank, N.J., the show is a swirl of the eclectic musician's career, from his days with the Talking Heads, represented by "Life During Wartime," "And She Was," and "Road To Nowhere," to his initial solo excursions, film work, and more recent turn toward world-beat-flavored music that led him to found his Luaka Bop label. The video, which also features Byrne's fine-tuned band, 10 Car Pile-Up, is being released simultaneously with the album "David Byrne."

Kathy Mattea, "The Videos," PolyGram Video, 30 minutes, $9.95.

This release features six metaphoric videclips spanning Mattea's career. Featured performances range from her latest single, "Walking Away A Winner," to the majestically rich duet "The Battle Hymn Of Love," to the sweetly innocent "Time Passes By." "Asking Us To Dance," "Standing Knee Deep In A River," and video opener "Lonesome Standard Time" round out the score. Video is devoid of any interview footage, so fans won't learn any new tantalizing secrets about the singer, but they will be duly entertained.

CHILDREN'S

"Spider-Man And His Amazing Friends: The X-Men Adventure," Best Film & Video, approximately 25 minutes, $14.99/$9.99.

The X-Men are hot, and with the release of this Marvel Comics Video title, Best Film & Video may cash in on the success PolyGram Video is enjoying with its X-Men titles. This time, the X-Men mansion is the scene of the action when a routine training session with the original crime fighters and some of their superfriends turns to havoc at the hands of the evil Cyberiad. Narrated by Stan Lee, creator of Spider-Man, the Incredible Hulk, and other Marvel characters, this adventure is chock-full of kitschy fun as the good guys find their way through the Maze of Madness, complete with holograms and bizarre love triangles. Video is available at two price points, signifying SP and EP recording, and will appeal not only to the new generation "X" but to collectors as well.

"The Magic Thinking Cap," The Judy Theatre (415-695-0561), 30 minutes, $19.95.

This largely corny look at the power of communication and understanding will bore most children, but might attract parents who are having trouble bridging the gap between themselves and their growing kids. The yarn of this story, about a preteen who pulls the fire alarm at school after he is picked on by a bunch of bullies, is pretty basic: Stressed-out dad freaks out and threatens to beat the boy, mom consoles, and the whole family visits the wonder-cure Judy Theater, where their smug marionette guide has them act out a version of "The Boy Who Cried Wolf" to uncover why the action really took place. The magic thinking cap referred to in the title allows them to see what each other really thinks regardless of what their actions might imply.

DOCUMENTARY

"Visitors From Space," Films Of The Nations (908-462-3522), 57 minutes, $39.95.

One-sided news magazine-style video starts off with the testimony of a visitor from France, a military officer who describes in his native tongue an encounter with a group of spindly yellow creatures while on a mission. So begins a sharply produced program sprinkled with well-known names from the science and political spheres that intermingles historic events like World War II with the supposed occurrence of UFOs,

extra-terrestrials, and human abduction. The program, which won the "Abductee-Contactee" prize from the UFO Film Festival, is full of information about a subject that continues to a elicit heated debate and investigation. Viewers with any interest in the world of ETs will enjoy this video; whether they believe it is up to them.

"Ishi: The Last Yahi," Shanachie Entertainment (201-579-7763), 60 minutes, $19.95.

Straight out of PBS' "The American Experience" series, this story of the last survivor of the massacres of the Yahi people in Northern California is a touching, haunting look at the resilience of the human spirit and the constitution of "civilized" living. As detailed through archival photos, film footage, and recordings of Ishi himself (who was so named for the Yahi word for "man"), the video follows the turn of the century trials and tribulations of anthropologist Alfred Kroeber, who brought

Ishi to San Francisco and made it his life's work to chronicle the Yahi's life and integrate him into modern Anglo society. Several authorities on Native-American culture also lend their knowledge and opinion to Ishi's story.

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catharina Applefeld, 2238-B Cathedral Ave., NW, Washington, D.C. 20008.

MADE-FOR-TV

"WWII: When Lions Roared," MPI Home Video, 186 minutes, $39.98.

Made-for-television movies need not abide by any particular video-release windows, therefore this four-hour drama is available at retail just a short time after its late-April debut on NBC-TV. More like a play than a movie, "Lions" centers on the key personalities of the Allied forces, largely via their written correspondence. With a well-selected cast—Michael Caine as Joseph Stalin, Bob Hoskins as Winston Churchill, and John Lithgow as Franklin Roosevelt—the movie provides insight into the intricate, often compromising relationships among the three political giants. The few scenes where the leaders actually do meet are particularly effective. Video holds appeal for history buffs and drama critics alike, and benefits from NBC's recent ad campaign.

"The Johnny Carson Collection," Buena Vista Home Video, approximately 30 minutes each.

As Carson notes during his farewell monolog, his departure from "The Tonight Show" received more press coverage than the breakup of the Soviet Union and Dan Quayle's obsession with Murphy Brown's unborn child. Now that some time has passed since his May 1992 goodbye, and late-night couch potatoes have cast their allegiance with either Leno or Letterman, Buena Vista's Carson collection provides a nice look back at nights gone by. The series includes several of Carson's most irreverent moments, including "Heere's Johnny," his Oct. 1, 1962, sign-on with guests including Tony Bennett and Mel Brooks; "King Of Latenight"; "Master Of Laughs"; and the maudlin "Final Show," itself a pastiche of memories.

Billboard. FOR WEEK ENDING JUNE 18, 1994

Top Music Videos™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type	Suggested List Price
			★ ★ NO. 1 ★ ★			
1	2	13	LIVE AT THE ACROPOLIS ▲ Private Music BMG Home Video 82163	Yanni	LF	19.98
2	1	7	LIVE Curb Video 177706	Ray Stevens	LF	16.98
3	3	3	ZOO TV: LIVE FROM SYDNEY PolyGram Video 8006313733	U2	LF	19.95
4	6	2	THE SIGN: THE HOME VIDEOS Arista Records Inc. BMG Video 15728	Ace Of Base	SF	9.98
5	4	59	COMEDY VIDEO CLASSICS ▲ Curb Video 177703	Ray Stevens	LF	16.98
6	5	5	INDIAN OUTLAW Curb Video 177708	Tim McGraw	LF	16.98
7	7	35	OUR FIRST VIDEO ▲ Zoom Express BMG Kidz 30039-3	Mary-Kate & Ashley Olsen	SF	12.98
8	9	2	THE HOME VIDEO Arista/LaFace Records BMG Video 25727	Toni Braxton	LF	12.98
9	11	28	LIVE SHIT: BINGE & PURGE Elektra Entertainment 5194	Metallica	LF	89.98
10	8	6	THE GIRLIE SHOW-LIVE DOWN UNDER Warner Reprise Video 3-38393	Madonna	LF	29.98
11	10	8	KICKIN' IT UP A*Vision Entertainment 50656-3	John Michael Montgomery	SF	12.98
12	12	34	GREATEST HITS ● MCA Music Video 10932	Reba McEntire	LF	19.98
13	13	92	REBA IN CONCERT ● MCA Music Video 10380	Reba McEntire	LF	14.98
14	15	27	MARIAH CAREY Columbia Music Video 19V49179	Mariah Carey	LF	19.98
15	17	32	LIVIN', LOVIN', & ROCKIN' THAT JUKEBOX ● Arista Records Inc. & West Home Video 15725-3	Alan Jackson	LF	14.98
16	14	28	DANGEROUS: THE SHORT FILMS Epic Music Video 19V49164	Michael Jackson	LF	19.98
17	18	2	THE GREATEST HITS...AND THEN SOME Arista Records Inc. BMG Home Video 14766	Barry Manilow	LF	19.98
18	20	66	DELICATE SOUND OF THUNDER ▲' Columbia Music Video 24V-49019	Pink Floyd	LF	24.98
19	21	11	PAUL IS LIVE PolyGram Video 8006305273	Paul McCartney	LF	19.95
20	16	103	THIS IS GARTH BROOKS ▲' Liberty Home Video 40038	Garth Brooks	LF	24.98
21	23	4	RAISING HELL BMG Home Video 80091-3	Iron Maiden	LF	19.98
22	19	6	THE MAKING OF ESTRANGED HOME VIDEO Geffen Home Video 39545	Guns N' Roses	LF	16.98
23	29	62	THE PREMIERE COLLECTION ENCORE ● PolyGram Video 4400861533	Andrew Lloyd Webber	LF	19.95
24	22	69	I STILL BELIEVE IN YOU ▲ MCA Music Video 10679	Vince Gill	SF	9.98
25	26	18	ALAPALOOZA: THE VIDEOS Scotti Bros. Video BMG Home Video 754923	"Weird Al" Yankovic	SF	9.98
26	24	11	SO FAR SO GOOD (AND MORE) PolyGram Video 4400895413	Bryan Adams	LF	24.95
27	28	29	VULGAR VIDEO A*Vision Entertainment 50345-3	Pantera	LF	16.98
28	25	12	HILLBILLY ROCK MCA Music Video 10881	Marty Stuart	SF	9.98
29	27	83	BEYOND THE MIND'S EYE ▲' Miramar Images Inc. BMG Video 7233380018-3	Jan Hammer	LF	19.98
30	38	2	COMPUTER ANIMATION: VOL. 2.D Miramar Images Inc. BMG Video 80071-3	Peter Gabriel	LF	19.98
31	34	13	RHYTHM, COUNTRY & BLUES MCA Music Video 10876	Various Artists	LF	19.98
32	33	79	THIS IS MICHAEL BOLTON ▲ Columbia Music Video 19V-49159	Michael Bolton	LF	19.98
33	30	3	LIVE Sparrow Video 72124	Kirk Franklin And The Family	LF	16.98
34	RE-ENTRY		LIVE AT THE EL MOCAMBO ● Epic Music Video 19V-49111	Stevie Ray Vaughan	LF	19.98
35	31	71	FOR MY BROKEN HEART ▲ MCA Music Video 10528	Reba McEntire	SF	9.98
36	32	124	GARTH BROOKS ▲' Capitol Video 40023	Garth Brooks	LF	14.95
37	RE-ENTRY		THE SKILLS TO PAY THE BILLS Capitol Video 40037	Beastie Boys	LF	14.98
38	35	33	VISUALIZE ● PolyGram Video 4400865073	Def Leppard	LF	19.95
39	RE-ENTRY		THE CRANBERRIES LIVE PolyGram Video 8006316693	The Cranberries	LF	19.95
40	RE-ENTRY		KONFIDENTIAL ● PolyGram Video 4400876033	Kiss	LF	19.95

○ RIAA gold cert. for sales of 25,000 units for video singles, ● RIAA gold cert. for sales of 50,000 units for SF or LF videos, △ RIAA platinum cert. for sales of 50,000 units for video singles, ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos, ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991, ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. ©1993, Billboard/BPI Communications.

Laserdisc Sales On 1st Quarter Upswing

Also, Pioneer Plans Oliver Stone Special Editions

LASER SCANS™

by Chris McGowan

STRONG FIRST QUARTER: Laserdisc software sales for the first three months of 1994 increased 11.1% in retail dollar volume, compared to the first quarter of 1993, climbing from $64.9 million to $72.1 million, according to the Laser Disc Association. That gain partly reflected the average retail tag per disc going from $36.58 to $39.28, while units sold rose 3.5% from 1.77 million to 1.84 million.

Theatrical titles posted substantial first-quarter gains, jumping 7.8% in units sold and 15% in retail dollar volume in '94 compared to '93. Within the theatrical area, there was a marked shift towards $30-$60 retail prices, with revenues in that range swelling by 47%. At the same time, revenues fell by 65.4% for theatrical titles marked under $30 and by 12.4% for discs listed at $60 or more. Theatrical sales totalled $61.4 million at retail in the first quarter of '94.

Music titles increased 3% in unit sales and soared 18.6% in dollar volume, with the average music disc price changing from $28.99 to $33.40. First-quarter music titles were worth $8.7 million at retail, while nontheatrical product posted sales of $1.5 million—a sharp decline of 66.3% in units and 64.3% in retail value. Santa Monica, Calif.-based LDA attributed the nontheatrical disc drop to several possible factors, including the reclassification of titles, increased focus on better-selling properties, and the expiration of a number of licenses.

HARDWARE GAIN: Meanwhile, laserdisc player sales of 60,718 in the first quarter of '94 represented a 4.3% increase over the 58,199 units sold during the same period in '93, according to the EIA.

PIONEER SPECIAL EDITIONS: Pioneer has several notable titles on the slate for late 1994 through early 1995 that will be released through the label's "Pioneer Special Editions" line and should appeal greatly to the laser collector. A special edition of "Platoon" will feature dual audio commentary tracks by director **Oliver Stone** and military adviser **Dale Dye**, plus video interviews with the cast and behind-the-scenes footage. "The Doors" will include director Stone's commentary, plus cast interviews and extensive outtakes. Director **Adrian Lyne** will add his running thoughts to a remastered director's cut of "Jacob's Ladder," which will have 15 minutes added to the theatrical version and include behind-the-scenes footage on the disc. And "Reservoir Dogs" will have an audio commentary track with director **Quentin Tarantino**, cast interviews, and extensive outtakes.

In addition, a number of films produced by the legendary **Samuel Goldwyn** will be launched by Pioneer Special Editions in 1994. Due July 13 are "Up In Arms" with **Danny Kaye** (1944, extras, $49.95) and "Goldwyn Follies" (1939, extras, $79.95), which features the music of **George** and **Ira Gershwin**. Titles due later in the year include "The Princess And The Pirate," "They Got Me Covered," "The Kid From Brooklyn," "The Secret Life Of Walter Mitty," "The Best Years Of Our Lives," "Wuthering Heights," and the double bill "Ball Of Fire" and the remake, "A Song Is Born."

Prior to the above, a special edition of "Bob Roberts" ($69.95) bows June 30 and offers **Tim Robbins'** com-

(Continued on page 67)

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BONUS DISTRIBUTION AT VSDA

FUJI TAPE

Real-Life Dramas Screeching Into British Vid Market

■ BY PETER DEAN

LONDON—A promising niche in the retail video market has turned into a full-fledged phenomenon here, helped along by government censorship that is eliminating violence from more mainstream releases (Billboard, March 12). And what the government can't sell, screaming ad copy will.

In March, when Labyrinth Video released "Police Stop!"—a compilation of reckless driving and real-life car accidents filmed from police video camera cars—the fledgling label took orders for 1,800 units at a suggested list of 10.99 pounds (approximately $15). There were 3,200 re-orders on the first day of release.

To date, the tape has sold more than 280,000 copies and ranks among the five best-selling titles in the U.K. The sequel, "Police Stop! 2," is currently the most popular special-interest video in the U.K. Some 190,000 copies were delivered in three weeks. In second place is a U.S. edition called "Police Stop! America," also in six figures. Given the small production budgets, Labyrinth Video has struck gold.

But where there's one car crash, there's also a whole pile-up. A number of other labels are eager to get in on the action. Lumiere Video has released a compilation of fire rescues called "Fire Rescue 999." Narrated by Glen Murphy, from U.K. TV's fire rescue drama, "London's Burning," the video shows "people trapped and crushed in twisted metal! . . . air burning and crackling with deafening excitement!"

The "999" sleeve exhorts buyers to "watch as they cut people free from horrific car crashes, dig desperately to save people buried alive under feet of earth, drill through concrete to rescue trapped animals," etc. It holds down the fifth best-selling special interest video slot.

Simitar Video got into the business with "Real Life Casualty"—a "what the ambulance crew saw" compilation—whose sleeve boasts, "The victims are not actors and the injuries are not the work of a make-up artist." Braveworld Video, with "Police America," a compilation of U.S. cop action, sensationalizes as best it can. The copy suggests viewers "forget what you have seen in U.K. real life police videos—for real excitement ride with the American Highway Patrol."

"Police America" features armed assailants and a U.S. cop being run over in front of the cameras. Braveworld chief Warren Goldberg says that his "more exciting" video will sell better than the ambulance or fire rescue tapes. "Who wants to watch some guy stuck down a plughole? . . . This has caught the imagination of the public in a way that 'Candid Camera' never did!"

Labyrinth tried to put a legal damper on the proceedings. It thought the video was too close to "Police Stop! America" and received an injunction to prevent the Braveworld release. The injunction was lifted, and Labyrinth has now shelved plans to pursue the matter legally.

Real-life videos are exempt from

(Continued on next page)

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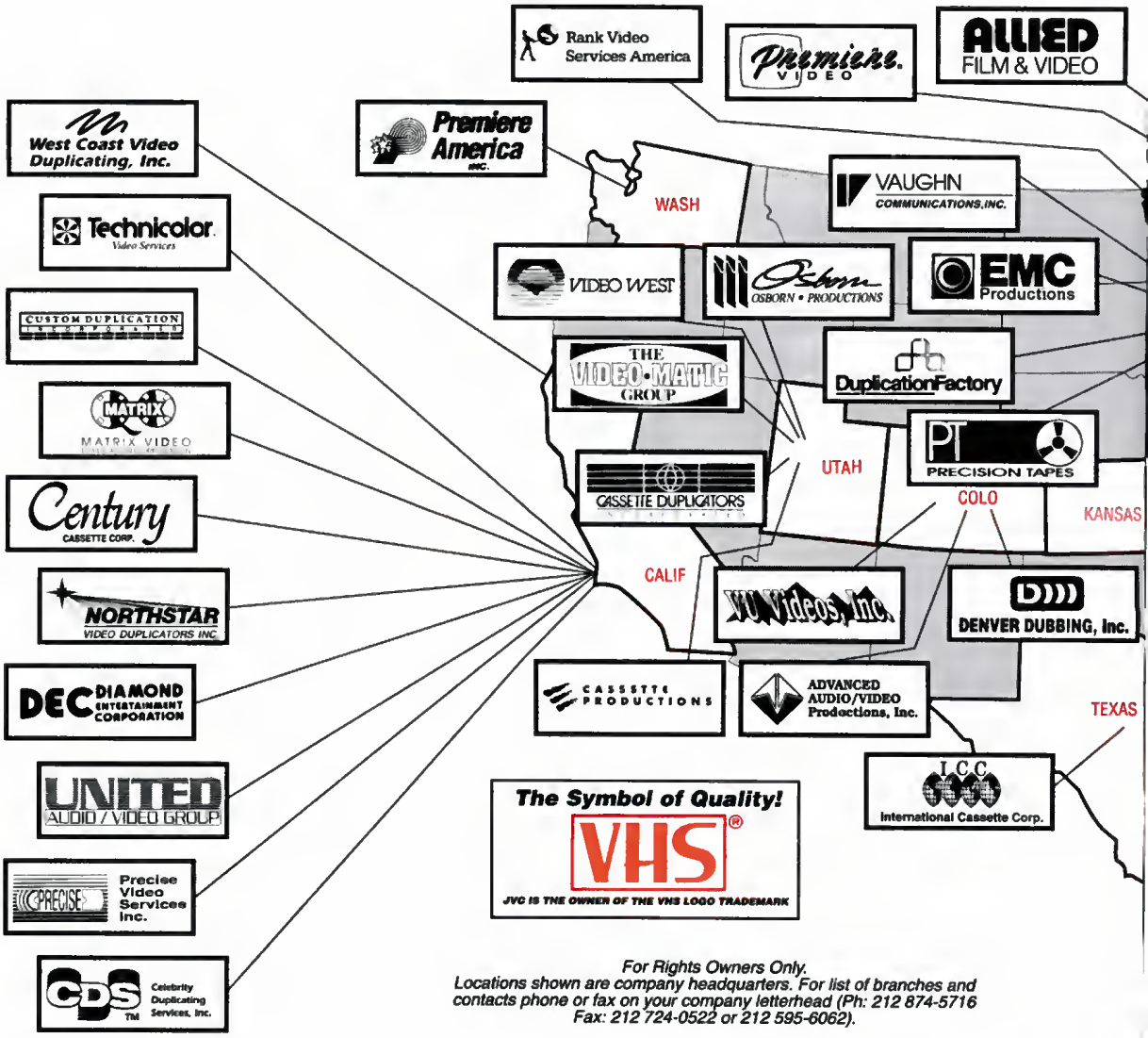

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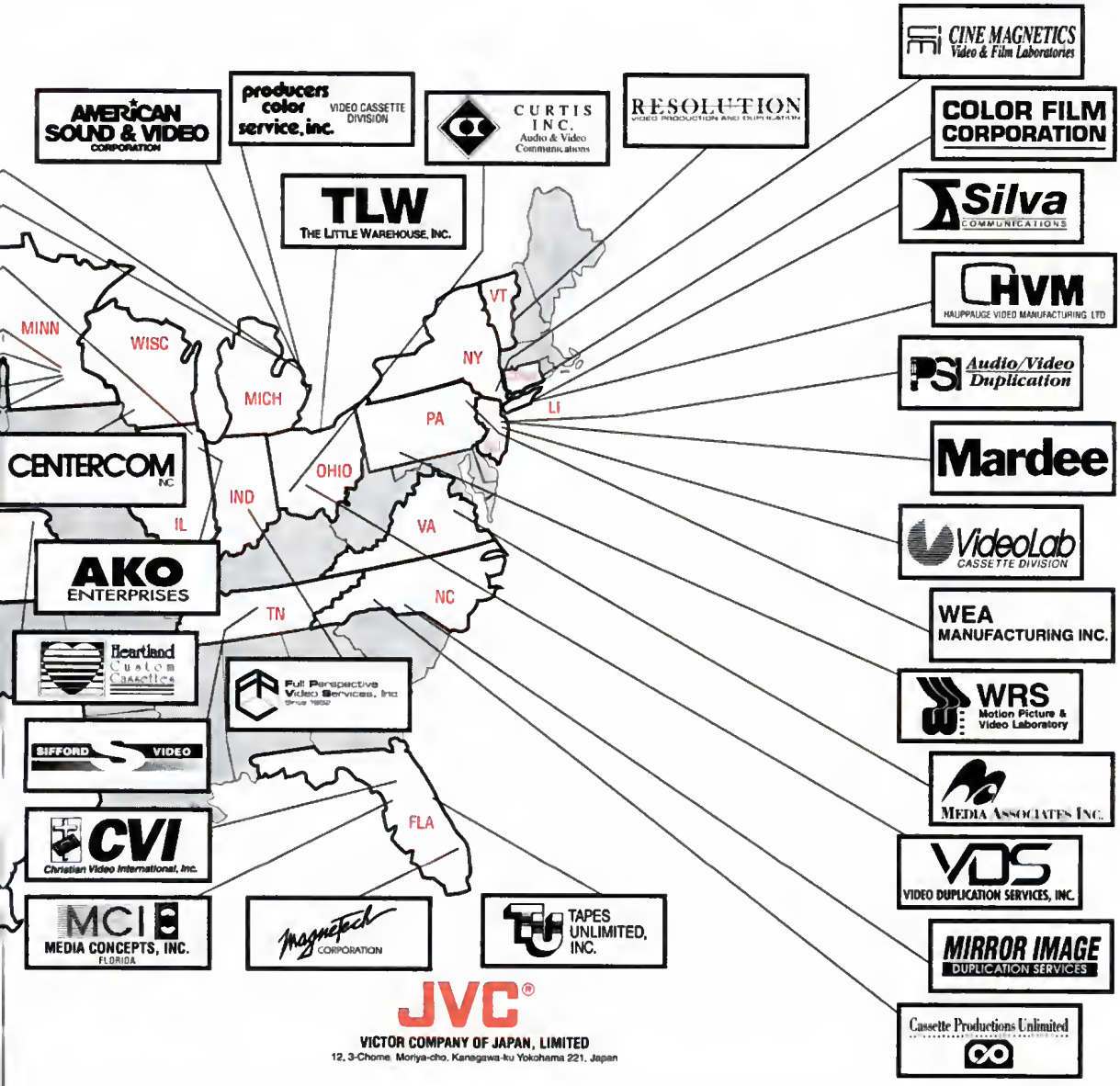

REAL-LIFE VIDEOS

(Continued from preceding page)

government classification, so violence is permitted that would have been edited from movies, currently receiving close examination from the censors. Distributors talk of one producer trying to sell more extreme footage of human tragedy: burning hotels with many victims and the like.

David Finch, Labyrinth's head of acquisition, thinks his "Police Stop!" tapes are not gratuitously violent. "The reason for this phenomenon is that people experience bad drivers every day, and here they have evidence of people doing very silly things on the roads. They also love to see real life car chases," he says. "We take great care not to put in crashes where people are killed or which show violence—the Braveworld video, for example, shows a policeman being run over. That's not something which we would include on 'Police Stop.' "

SHELF TALK

(Continued from page 54)

board, June 4), it was reported that consumers would be able to enter a trip to Kauai sweepstakes through CompuServe. Actually, they enter at retail locations. CompuServe, however, will hold a separate on-line contest in which consumers can win "Jurassic Park" merchandise.

MOVERS AND SHAKERS: Congratulations to one of the true defenders of the First Amendment, **Vans Stevenson**, recently promoted to VP of state legislation at the Motion Picture Assn. of America. Each year Stevenon's efforts, as well as MPAA's primo state legislation staff, stops hundreds of laws intended to restrict retailers rights. And Vans is also a run person to run into at a convention.

DECLARATION

(Continued from page 49)

want: several stirring, rootsy, pop-savvy new originals by singers/guitarists **Jerry Raney** and **Joey Harris**, as well as a trio of drinking songs ("a swillogy," as Country Dick describes it) co-authored by long-time conspirator **Mojo Nixon** that feature the skinman's *basso profundo* clowning.

Things haven't been that funny for Montana in recent years: In 1990, he was diagnosed with thyroid cancer, which spread into his lymph nodes. However, he's now recovered. "I've had three operations in all," he says.

The Farmers are returning to the scene after a layoff that saw their home town turn into the hippest American music scene since Seattle. But Country Dick is unimpressed by the new breed of San Diego rocker.

"I don't even *know* any of these bands," he says. "It's an entirely different sort of scene. I'm involved heavily in my own circle of friends. I couldn't care less what these guys in shorts and backwards baseball caps are doing."

After the album (which features what Montana describes as his own "relentlessly violent and bitter" cover art) is released, the Farmers plan a national tour that will include the band's first East Coast dates in three years. "We're going to hit it hard everywhere," Montana promises.

TAKING CARE OF BUSINESS

Billboard's VSDA Supersection

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ISSUE DATE: JULY 30 — AD CLOSE: JULY 5

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LASER SCANS

(Continued from page 63)

mentary, a making-of film with 20 minutes of outtakes, and liner notes by **Gore Vidal.**

ANIME: Japanese animation, or "anime" as it is known in Japan, is abundantly available on laserdisc, the video medium that best shows off the vivid colors, elaborate detail, and creative sound effects of such titles. And only laser can offer dual soundtracks—in both Japanese and English. LumiVision recently bowed "Nadia, Vol. 1" (110 mins., dual soundtracks, $39.95), an enchanting collection of four deep-sea adventure stories inspired by "20,000 Leagues Under The Sea."

Pioneer has the largest catalog of anime laserdiscs, including the "Tenchi Muyo," "Green Legend Ran," "Kishin Heidan," and "Moldiver" series, which offer dual soundtracks and closed-caption subtitles. Just out are "Tenshi Muyo #4" and "Tenchi Muyo #5" (each CAV, $34.95), which continue the fantastic escapades of Tenchi, Aeka, Mihoshi, and Ryoko. "Moldiver, Vol. 1: Metamoreforce" ($34.95) kicks off a six-episode series about the adventures of a young inventor whose "Mol" unit bestows superhuman qualities upon its wearer.

MCA shakes the ground Aug. 17 with "Earthquake" (wide, $39.98), starring **Charlton Heston, Ava Gardner, George Kennedy,** and the San Andreas Fault. Also due on that date is the "Thriller" boxed set (five hours, $89.98), which includes six episodes from the 1960 television series. Among the players were **William Shatner, Boris Karloff,** and **Elizabeth Montgomery.**

WARNER launches "Hans Christian Andersen's Thumbelina" ($34.98), directed by **Don Bluth,** on July 26, with the music of **Barry Manilow** and the voices of **Jodi Benson, Carol Channing, Charo, John Hurt,** and **Gilbert Gottfried.** "Wrestling Ernest Hemingway" (wide, $39.98) with **Robert Duvall** and **Richard Harris,** follows on July 27.

"Major League II" with **Tom Berenger** and **Charlie Sheen** (wide, $34.98) steps up to the plate Aug. 3, followed by **Dennis Hopper's** "Chasers" (wide, $34.98), with Berenger, **Erika Eleniak,** and **Gary Busey.** Meanwhile, Warner Reprise has just launched "David Byrne: Between The Teeth" (71 mins., $29.98).

PIONEER recently bowed Paramount's "Addams Family Values" (wide, $34.98), which is highly diverting to watch on disc with its superb letterboxed visuals and hilariously sinister assault on white-bread America. LIVE's "The Piano" (wide, $39.95) is **Jane Campion's** superb film that captured eight Academy Award nominations and comes fully alive only on disc. Paramount's "The Double Life Of Veronique" ($34.95) is a compelling tale of two women with a mysterious connection. And "Beverly Hills Cop" (THX, wide, $39.95) presents the **Eddie Murphy** blockbuster with a power and clarity not seen before outside the movie theater.

IMAGE has just released Fox's "Mrs. Doubtfire" (THX, wide, Digital Dolby Surround Stereo, $39.98) on disc, a presentation that offers outstanding visual and audio quality to go with this **Robin Williams** romp. Turner's "Heart Of Darkness" ($34.95) features **Tim Roth** and **John Malkovich** in the classic **Joseph Conrad** tale; the movie is artful and compelling in the early going, but bogs down in the equatorial mud towards the end. Touchstone's "Tous Les Matins Du Monde: All The Mornings Of The World" ($39.99) features **Gerard Depardieu** as a mysterious 17th-century French composer in a tale of musical passion; the film was the recipient of seven Cesar awards, including best picture.

Billboard®

FOR WEEK ENDING JUNE 18, 1994

Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS

THIS WEEK	2 WKS AGO	WKS ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★ ★ ★ NO. 1 ★ ★ ★					
1	1	5	MRS. DOUBTFIRE	FoxVideo Image Entertainment 8588-85	Robin Williams Sally Field	1993	PG-13	39.98
2	4	3	THE THREE MUSKETEERS	Walt Disney Home Video Image Entertainment 2524	Charlie Sheen Kiefer Sutherland	1993	PG	39.99
3	5	3	THE AGE OF INNOCENCE	Columbia TriStar Home Video 52636	Daniel Day-Lewis Michelle Pfeiffer	1993	PG	39.95
4	3	3	A PERFECT WORLD	Warner Bros. Inc. Warner Home Video 12990	Kevin Costner Clint Eastwood	1993	PG-13	39.98
5	8	3	ADDAMS FAMILY VALUES	Paramount Pictures Pioneer LDCA, Inc. 32806	Anjelica Huston Raul Julia	1993	PG-13	34.95
6	2	11	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13	39.98
7	NEW ▶		THE RETURN OF JAFAR	Walt Disney Home Video Image Entertainment 2237	Animated	1994	NR	29.99
8	NEW ▶		THE PIANO	Live Home Video Pioneer LDCA, Inc. 69974	Holly Hunter Harvey Keitel	1993	R	39.95
9	6	5	CARLITO'S WAY ◇	Universal City Studios MCA/Universal Home Video 41630	Al Pacino Sean Penn	1993	R	39.98
10	7	5	BATMAN: MASK OF THE PHANTASM	Warner Bros. Inc. Warner Home Video 15500	Animated	1993	PG	34.98
11	9	5	MALICE	New Line Home Video Columbia TriStar Home Video 71776	Alec Baldwin Nicole Kidman	1993	R	39.99
12	NEW ▶		ROBOCOP 3	Orion Pictures Image Entertainment 2671	Robert John Burke Nancy Allen	1993	PG-13	39.99
13	10	7	A BRONX TALE	Savoy Pictures Pioneer LDCA, Inc. 90954	Robert De Niro Chazz Palminteri	1993	R	39.95
14	20	5	YANNI: LIVE AT THE ACROPOLIS	Private Music BMG Home Video 82116-6	Yanni	1994	NR	29.98
15	18	3	THE BEVERLY HILLBILLIES	FoxVideo Image Entertainment 8561-80	Lily Tomlin Cloris Leachman	1993	PG	39.98
16	13	5	THE GIRLIE SHOW-LIVE DOWN UNDER	Warner Reprise Video 6-38393	Madonna	1994	R	39.98
17	12	13	DEMOLITION MAN	Warner Bros. Inc Warner Home Video 12985	Sylvester Stallone Wesley Snipes	1993	R	34.98
18	11	7	FEARLESS	Spring Creek Production Warner Home Video 12986	Jeff Bridges Rosie Perez	1993	R	34.98
19	19	115	TERMINATOR 2: JUDGMENT DAY-SPECIAL EDITION	Carolco Home Video Pioneer LDCA, Inc. 82997	A. Schwarzenegger Linda Hamilton	1991	R	49.95
20	14	7	GETTYSBURG	Turner Entertainment Co. Image Entertainment 6139	Tom Berenger Jeff Daniels	1993	PG	89.95
21	16	24	WHEN HARRY MET SALLY...	New Line Home Video Columbia TriStar Home Video 2712	Billy Crystal Meg Ryan	1989	R	39.99
22	RE-ENTRY		BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	39.95
23	NEW ▶		BEN-HUR (35TH ANNIVERSARY)	MGM/UA Home Video Pioneer/Image Ent. 104668	Charlton Heston Stephen Boyd	1959	G	49.98
24	17	9	WHAT'S LOVE GOT TO DO WITH IT	Touchstone Pictures Image Entertainment 2011	Angela Bassett Larry Fishburne	1993	R	39.99
25	15	15	IN THE LINE OF FIRE	Columbia TriStar Home Video 52316	Clint Eastwood John Malkovich	1993	R	34.95

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Advertisment

For Studios, Connections Mean All

Big Recordings Often Hinge On Small Parts

■ BY TOBY COHEN

NEW YORK—At any given studio, the proper parts, cables, and connectors can mean the difference between the life and death of a project. These often minuscule yet coveted commodities are the backbone of every recording session and line of production.

While all studios demand a constant supply of these parts, the facilities that service their own equipment have especially urgent needs for small components.

For instance, New York's Clinton Recording Studios services its own microphones and, therefore, requires a wide range of connectors, according to chief maintenance technical Roger Deller.

He says some mikes and their respective parts, like vintage Neumann models, are no longer made, requiring the user to find "old used ones that are stashed somewhere."

In some cases, the newer gear can be equally difficult to obtain. At Sound Productions Inc. in Dallas, Switchcraft connectors and Belden and Canare cables are in highest demand, according to stage tech Justin Maxwell. Particularly rare are Canare Star quad five-connector mike cables, he says.

At Metro Studios in Minneapolis, XLR connectors and RCA and 1/4-inch plugs are in largest demand. "In most events," says Julie Gardeski, chief engineer/head tech, "they're either Neutrik or Switcheraft, because that's what's available to us, and they seem to be the most durable. The things we have the hardest time getting," she adds, "are the TT connectors for our patch bays that are brass plugs; [those] are rather expensive. The place we get most of our parts from doesn't stock them, so we always have to special order."

Rick Rooney, owner/president of Planet Dallas Studios in Dallas, says that XLR and RCA connectors are in most demand ("as we have various kinds of DAT machines and/or cassette players here"), as well as TT connectors. He adds, though, that his staff doesn't have any problems obtaining whatever parts are necessary.

USERS' SUGGESTIONS

End users and distributors of cables, connectors, and parts offer a host of suggestions to manufacturers, and vice versa.

Metro Studios' Gardeski recommends that parts suppliers bring cables and connectors up to speed to better handle the digital mode, without the high-end loss that many audio engineers say occurs with current equipment.

At Clinton, Deller suggests that manufacturers make equipment "more interfaceable. A lot of semipro gear that's now being used in pro applications is sometimes not as robust as needed for studio use," he says. "On our Neves, you just can't get the switches. We have to get them made for us out of other switches. It's not so hard to do, but you have to get a minimum order of 100 or 1,000, depending on the type of switch, because they don't always stock the one that you need."

Deller adds that manufacturers ought to try to "eliminate parts that they foresee becoming obsolete."

Deller's advice to end-users, particularly in home studios, is to "get all the service manuals for the equipment, with the parts list—because when you call up to get parts, they're going to want the part number."

Some distributors polled by Billboard also have some wisdom to share about accessories. Richard Chilvers, president of connectors and wiring accessory distributor Connectronics Corp. of Stratford, Conn., says manufacturers could "look more closely at the connectors they're using to make sure that the density of the connectors allows for a suitable cable to be engineered into the connector. If there are too many pins, and the cable is too small, it may look very neat on the equipment," he explains, "but if the cable has to be compromised to be able to assemble the final product, then something should be changed on the equipment."

Chilvers, whose company also manufactures products it distributes, offers the following advice to end-users: "Price isn't the most important thing you're looking for. You don't want to compromise the product to get a cheap price."

MANUFACTURERS' WISH LIST

Accessories manufacturers offer a battery of tips to their customers. Clyde Schultz, GM at Culver City, Calif.-based Marshall Electronics Inc., says the biggest problem his company encounters is that users "want us to make cables, and all they can do is give us the model number of the equipment and the name of the manufacturer. They don't know anything else and can't obtain any additional information. So they would do the industry a great service by providing additional information on the exact connector, as well as the protocol of the call-outs."

Schultz adds that Marshall maintains a constant inventory of more than three months' demand. He strongly recommends that audio equipment manufacturers "pay particular attention to the inputs and outputs of their equipment and standardize, within the industry, what connectors they use. We have found that traditionally, let's say, they might use a male connector for an output and a female connector for an input.

"And now, when you look at a back of a console, you really don't know, because there is a constant mix," he says.

Marshall is also Western Hemisphere agent for Mogami (wire and cable) and Tajimi (multipin, circular connectors), as well as distributor of various brands of adaptors, connectors, etc. Schultz says that from the Mogami product line, the most in-demand item is "snake" cable, i.e., shielded pairs of cable in an overall jacket.

"Mackie recently brought out a 32-channel console," he says, "and immediately, all of our 32-channel and 16-channel [snake cable] was sold out, due to the demand to interconnect the new console with studio equipment."

The other products in big demand, according to Schultz, are the Mogami balanced-line microphone cable, used to interconnect microphones with mixers and other units, and Mogami patch cords for studio use. Although demand for these products has increased almost 50% this year, the company still has sufficient stock, says Schultz.

Also popular at Marshall are Tajimi 9mm miniature circular round connectors (flown in monthly) and Neutrik XLR-type connectors. Senior XLRs are "in great demand for digital audio interconnects to the new AES/EBU digital specifications," says Schultz.

San Francisco-based Dolby Laboratories Inc. has a special department for materials requirements, according to senior buyer Tom Lewis. "Depending on what we tell [the materials require-

(Continued on next page)

The "Passion" Of Sondheim. The cast album from composer Stephen Sondheim's latest musical, "Passion," set for August release on Broadway Angel, was recently recorded at New York's Hit Factory. Shown, from left, are Sondheim, Angel president Stava Murphy, "Passion" writer James Lapine, and producers Tony McAnany and Phil Ramone.

AT&T Disq System Bows At Masterfonics

■ BY PETER CRONIN

NASHVILLE—When it was previewed at the Audio Engineering Society convention in San Francisco two years ago, AT&T's Disq Digital Mixer Core looked—in theory, anyway—like the perfect transitionary technology for recording professionals who want the flexibility and cutting-edge clarity of digital audio without completely abandoning the warmth and security of their cozy analog domain.

Jointly developed by AT&T's Bell Laboratories, Gotham Audio, and George Massenburg Labs, and driven by AT&T's super-powerful DSP3 Parallel Processor, the Disq Digital Mixer Core transforms an already familiar SSL or Neve console into a "virtual" digital mixer with the push of a button, allowing an engineer to mix digitally while sitting behind his trusty old analog control surface (and to switch the console back to analog just as easily).

According to the top producers and engineers mixing records through an AT&T-modified "digital SSL" at Nashville's Masterfonics, this technological wonder has already fulfilled that promise and offers mind-boggling potential down the road. And, oh yeah, it sounds great.

Shown, from left, are Masterfonics owner Glenn Meadows and producer Tony Brown.

"You can easily hear the difference," says Diamond Rio producer Monty Powell, who oversaw the band's latest record, the first ever to be mixed with the Disq Digital Mixer Core. "It's not one of those esoteric engineering things. The guys in Diamond Rio came in off the road and heard their finished record, and it was a real cool thing to watch their reaction because it was just, 'Wow!' "

No one who has mixed on the Disq system has walked away unimpressed, but each has his own reasons. For Powell, one of the highlights was the clarity and definition in Diamond Rio's multilayered vocal harmonies, which tend to get a little "muddy" in the analog realm. For Vince Gill producer Tony Brown, who is also president of MCA Nashville, the quiet passages benefited most from the process.

"If you were doing a real jagged, jangly kind of track, I'm not sure you could really appreciate it," says Brown. "But Vince's music is perfect for this thing because when he does a ballad, there is a lot of open space."

Digital recording is nothing new, and the technology is now well enough established to have trickled down within the budget of the home recordist. But Russ Hamm, a prominent engineer and consultant to AT&T who was instrumental in the Disq System's development, points out that when it comes to the CDs on their shelves at home, "consumers are really quite deceived." While the CD is a digital storage medium, most of the music today's consumer buys on CD is still recorded on analog machines, and is therefore not a truly digital presentation. Even when the music is recorded digitally, it is mixed and, to a large degree, processed through analog gear, compromising the pristine sound quality associated with the word "digital."

"Sony publishes a map of the world that indicates where all of its digtital multitrack tape machines are," says Hamm. "There are about 1,500 of them in this world, and all of them are hooked up to analog mixing consoles. I showed that to AT&T becuase I knew they bad this processor, and I said, 'Here's the market.' "

The super-powerful DSP3 was originally developed by AT&T for military purposes, but with spending in that area winding down, the company was sniffing around for civilian uses for its multimillion-dollar parallel processor. After connecting with Hamm and retaining him as a key consultant on tbe project, the company went to work on the idea of a "virtual console" and developed the prototype that was shown at AES. That research is ongoing at AT&T's Bell Laboratories in Whippany, N.J., where the company continues to refine the Disq System on its own SSL 4000G Series and Neve VR consoles.

AT&T is readying Disq systems for installation at New York's Right Track, Miami's Crescent Moon, and at Conway Recording Studio in Los Angeles, and has already installed a system at Sedic in Tokyo, but, in a move that reflects Nashville's continuing emergence as a cutting-edge recording center, AT&T turned to that city when it came time to run the Disq System through its initial real-world paces. The company contacted Masterfonics owner Glenn Meadows, an associate of Hamm's and a longtime digital devotee, and he immediately becsme intrigued.

"We were asked to participate in the brainstorming and be the nuts-

(Continued on next page)

AT&T'S DIGITAL DISQ MIXER CORE BOWS AT NASHVILLE'S MASTERFONICS

(Continued from preceding page)

and-bolts testing site, and we've been working with this since July of last year," says Meadows. "Initially, there were some severe problems in concept and how things had to work, but AT&T had their programmer sitting here with a laptop writing new software on the spot."

Although AT&T's choice of Music City may suprise some, to those who live and work in Nashville's recording community, the location made perfect sense, both for the city's uniquely digital-friendly atmosphere and its easygoing sense of community.

"I've suspected for the past four or five years that Nashville is *the* cutting edge," says producer/engineer John Guess, who moved to Nashville from Los Angeles in 1988. "L.A. has become so fragmented that I think it would have been very hard to establish something like this there."

Mixing Michelle Wright's latest album through the Disq system, Guess experienced one of its drawbacks and one of its major benefits simultaneously when, because of "pilot error," the AT&T computer refused to function. Guess and Meadows simply "switched a few cords and pushed a button," turning the console back into a conventional SSL, and finished mixing the record in analog and on time.

"To me, as a businessman, this makes tremendous sense because it doesn't force me to turn away clients who just don't want to use a digital console," Meadows says. "It's an extension of my analog desk, and if it breaks in the middle of a session, I can pull out a few patch cords and go back to work."

While the Disq System is certainly not the answer to all future analog-to-digital dilemmas, its user-friendly concept and value as a transitionary technology are seductive enough to convince even a hardened digital cynic like engineer John Hampton, who came to Music City to mix Little Texas' latest project and was "bound and determined" not to waste valuable time on this latest digital toy. After one listening test however, Hampton became a believer.

But although he mixed the record through the Disq System, Hampton stresses that he is "still a fan of the analog console for some things," noting that "split-second mutes and unmutes and fader moves are still a little slower" when using the Disq System. And though the Disq Digital Mixer Core produces super-clean mixes, those same timing discrepancies create serious and as yet unsolved problems when attempting to cut live tracks.

Its software-based design assures that the Disq Digital Mixer Core will be able to adapt to changing technology easily and relatively cheaply, and as engineers and producers become more comfortable in the digital realm, those warm and fuzzy rows of knobs and sliders will eventually become a thing of the past as well.

"This computer is on a network," says Hamm with a chuckle. "You'd have to have a screen that showed faders and all that stuff, but literally, you could control every single function of this 64-channel multitrack console with a notebook PC."

STUDIO CONNECTIONS

(Continued from preceding page)

ment planning system] we're going to build for the following four to six months, we order accordingly and have it scheduled to come in on a certain date," he says.

In most demand at the Dolby plant are cable assemblies for systems manufactured on a regular basis. "Someone will lose a cable," says Lewis, "or one'll get pinched in a cabinet somewhere and has to be replaced."

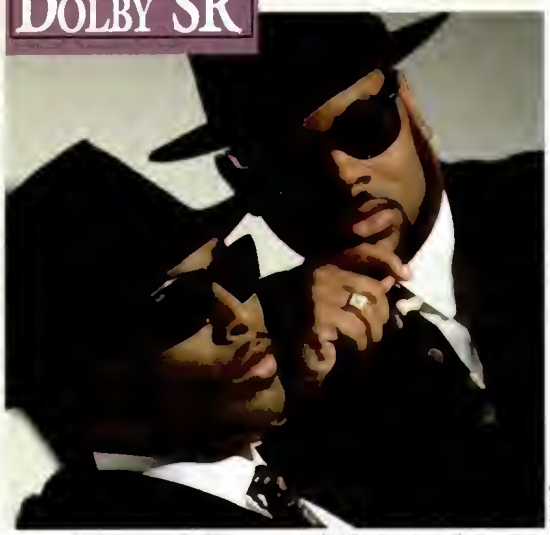
In Gardena, Calif., Mark Poncher, marketing director at California Switch & Signal Inc., reports that the company claims XLR connectors as its biggest sellers. "We sell all the component pieces," he says. "We don't sell made-up pieces, per se. As a distributor, we sell the connectors and cable for you to put them together yourself."

Poncher explains that if a customer is looking for an "already pre-made-up guitar cable with connectors on both ends, then you would go to a guitar center or music store that would already have those cables made up. And there are some very good companies that sell cables like that. Those companies buy parts direct from manufacturers, or they buy components from us and make up those cables to sell to the public."

Changing trends in the pro audio universe influence the supply and demand of accessories. For instance, the recent surge in sales of ADAT equipment has spiked demand for connecting cables for the digital units, and AES/EBU interest has increased as well, according to Connectronics' Chilvers.

Also, mike cable "is always up in the high numbers," he says. "What everybody does with microphone cables, I have no idea," says Chilvers with a laugh, "but I'm grateful that they do it."

Flyte Tyme DEMANDS DOLBY SR



Todd Gray

Jimmy "Jam" Harris (right) and Terry Lewis of Flyte Tyme Productions

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Terry Lewis, *Producer*

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Pro Audio

AUDIO TRACK

NEW YORK

PRODUCER/ENGINEER **Louis Scalise** was recently at Looking Glass Studios working with local bands **Weeds Of Eden, Very Pleasant Neighbor,** and **Womyn Of Destruction. James Law, Dante DeSole, Leonardo Heiblum,** and **Ben Adler** assisted on the sessions. **The Chieftains** were recently at Clinton Recording Studios with guests **Ry Cooder** and **Sinead O'Connor** working on their upcoming "The Chieftans And Friends" project for RCA Victor. Band leader **Paddy Maloney** produced, while **Jeffrey Lesser** recorded the band through the classic Neve 8078 console. Assisting on the sessions were **Robert Friedrich** and **Jonathon Mooney.** Mercury recording group **Blacksheep** was recently at Chung King Recording Studios working on its upcoming release. Sessions were produced by **Dres** and **Lawng,** and tracks were recorded on Studer A827 multitracks. Filmmaker **Spike Lee** and **A Tribe Called Quest** recently came together at Battery Studios to record the title track for Lee's new film, "Crooklyn." **Bob Power**-engineered Qwest recording act **God's Child** recently completed a month of mixing at the Magic Shop. The band produced its upcoming release, and **Robbie Adams** engineered with the assistance of **Edward Douglas.**

LOS ANGELES

ELEKTRA RECORDING ARTIST **Anita Baker** has been working on her upcoming release at Conway Recording Studios. The project is being produced by **Tommy LiPuma** with additional input from **George Duke.** Engineering chores were handled by **Erik Zobler** with additional engineering by **Gerard Smerek.** The pair sat behind the Neve VR console and was assisted by **Marnie Lehmann-Riley.**

Please send material for Audio Track to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203; fax: 615-320-0454.

Billboard.

STUDIO ACTION™

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JUNE 11, 1994)

CATEGORY	HOT 10D	R&B	COUNTRY	MODERN ROCK	RAP
TITLE Artist/ Producer (Label)	I SWEAR All-4-One/ D. Foster (Blitzz/Atlantic)	ANYTIME, ANYPLACE Janet Jackson/ J. Jam, T. Lewis C. Jackson (Virgin)	THAT AIN'T ND WAY TO GO Brooks & Dunn/ D. Cook S. Hendricks (Arista)	LDNGVIEW Green Day/ R. Cavallo Green Day (Reprise)	REGULATE Warren G. & Nate Dogg/ Warren G. (Death Row/Interscope)
RECORDING STUDIO(S) Engineer(s)	CHARTMAKERS/ RUMBO (Los Angeles) David Reitzas Felipe Elgueta	FLYTE TYME (Edina, MN) Steve Hodge	SOUNDSHOP (Nashville) Mike Bradley	FANTASY (Berkely, CA) Neill King	TRACK RECORD (Los Angeles) Tom Geitzenauer
RECORDING CONSOLE(S)	SSL 40DDE/Trident B0	Harrison MR4	Trident Vector 432	Neve B1D8/ Trident Series B0	SSI 6D56
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Sony 334B	Dtari MTR1DO	Sony 3348	Studer B0D	ADAT
STUDID MDNITDR(S)	Norberg/Custom TAD	Westlake HR1	Yamaha NS10 Wetlake BBSM 15	Custom Augsperger UREI B13 Sierra Hidley SMIII	TAD
MASTER TAPE	Ampex 467	Ampex 499	Ampex 467	Ampex 499	Ampex 499
MIX DOWN STUDIO(S) Engineers(s)	RECORD PLANT (Los Angeles) Mick Gauzasky	FLYTE TYME (Edina, MN) Steve Hodge	THE CASTLE (Nashville) Scott Hendricks	DEVONSHIRE (Los Angeles) Jerry Finn	TRACK RECORD (Los Angeles) Greg Geitzenauer
CONSOLE(S)	Neve VR	Harrison MMR4	Trident Vector 432	Neve B12B with Flying Faders	SSL 6D56
MULTITRACK/ 2-TRACK-RECORDER(S) (Noise reduction)	Sony 334B	Dtari MTR1DD	Sony 334B	Studer AB27	ADAT
STUDID MONITDR(S)	Norberg/Custom TAD	Westlake NS10	UREI 813 B&W	Custom Augsperger	TAD
MASTER TAPE	3M 996	Ampex 499	Ampex 467	3M 996	Ampex 499
MASTERING (ALBUM) Engineer	BERNIE GRUNDMAN Chris Bellman	BERNIE GRUNDMAN Bernie Grundman	MASTERMIX Hank Williams	GATEWAY Bob Ludwig	BERNIE GRUNDMAN Bernie Grundman
PRIMARY CD REPLICATDR (ALBUM)	WEA Manufacturing	WEA Manufacturing	BMG Manufacturing	WEA Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATDR (ALBUM)	WEA Manufacturing	WEA Manufacturing	BMG Manufacturing	WEA Manufacturing	WEA Manufacuring

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PRODUCTION PEOPLE

Besides the artists themselves, the music industry is loaded with its own stars—names that constantly populate the trades and consumer publications with stories of real or imagined achievements and fumblings. But toiling away in the background, behind all the bronhaha and self-promotion, are the people who have to deliver the finished product that everyone envisions—in spite of huge last-minute orders, bungled print jobs, shipping strikes, and so on. They're the production people, the unheralded troupers of the music biz. The following is a collection of anecdotes—some funny (in retrospect), some maddening, others just saying, 'We do a lot to make this whole thing happen.' And no one would disagree. After all, awesome pressure and unusual situations are all in a day's work in the music production world.

THE BILLBOARD SPOTLIGHT

TONY NOVAK ILLUSTRATION & DESIGN — REPRESENTED BY LULU CREATIVES / MINNEAPOLIS

Production Heads Tell Their Tales

Compiled by Rick Clark

GETTING ALL THE PARTS TO COME TOGETHER AT THE SAME TIME AND PRODUCING A GREAT FINAL PRODUCT IS MUCH LIKE I IMAGINE A CONDUCTOR'S JOB IS IN AN ORCHESTRA.
—Sue K. Timmerman, Rykodisc

I'VE HAD THE PLEASURE TO SORT OUT VOMIT BAGS AND SCRATCH-AND-SNIFF RECORD JACKETS. ONLY A PRODUCTION PERSON GETS TO BAGGLE WITH A MANUFACTURER ON THE PROPER PLACEMENT OF A WHOOPEE CUSHION.
—Brian Schuman, Rhino Records

Milt Sincoff, Arista Records
Senior VP of Production, Manufacturing and Purchasing

The production areas of the record industry are the forgotten guts of the end product that record companies turn out. I think there is a tremendous amount of professionalism in the areas of manufacturing, production and purchasing.

When you have explosions in the sales area—unforeseen radio and sales success—the production department, particularly, has to deal with the demand. They can't sell product unless we make it. It is a happening area. I remember the time of "The Bodyguard," when the company had to pour out millions of albums in unbelievable time. We have multi-platinum albums in every form of music, and that's one of the most rewarding aspects of the job.

I like the action, and my people have been trained to like the action. I have one of the finest staffs in the business, but I am only as good as my staff. I'm not easy, but I am very proud of what my people do.

Maureen Turkel, Island
VP of Production

Basically, the biggest issue is time. Everyone wants the records out as soon as possible. We have to be the most flexible department in that we have to cut every corner we can to get a record out.

The fastest we ever worked was on U2's "Zooropa." Between the time Chris Blackwell and U2's management brought the tape to the staff to hear, and the time it got out on the street, was about five and a half weeks. I think that must have set some kind of record. That was sort of thrown on us, and it was a matter of rising to the occasion to get it out—regardless of any systems or procedures. We literally had an overnight printing of a tremendous package.

It is very exciting when you are dealing with artists like U2. The music alone is rewarding, and I'm always impressed with how focused and intense they are concerning the quality of their records.

Tom Finch, Elektra Records
VP of Production

Other than A&R, production is one of the first areas to get the music and see it evolve. The excitement of hearing something new makes this job special. Every once in a while, something comes along that really shakes you up. For me, Tracy Chapman was one of those artists who captured that excitement.

I remember her sitting in on a marketing meeting, and I vividly recall the marked contrast between her shy unassuming presence and the power and beauty of her extraordinary songs. After we decided on the final song sequence, we worked on choosing the album's photographic image that would best express the strength and uniqueness of her songs.

Tracy came out of nowhere and took everybody by surprise. I remember listening to some early mixes while on the bus home and thinking, "This is so spectacular and nobody here knows about it yet." It was a short-lived secret, for almost immediately Tracy became a star.

Toi Mochizuki, MCA Records
VP of Pre-production

We had an artist, an instrumental piano player, who was appearing at the Dorothy Chandler Pavilion. He wanted 75 of his albums to give to some people he had invited, so I got them to him. He decided he would play one of the albums for everybody. The album jacket and label had the artist's name on it, but the actual record was a female country singer. Everybody was laughing, saying, "Hey, your piano sounds good these days. It has vocals, too." Fortunately, he had a great sense of humor and didn't get upset about it.

It just so happened that the parts-order numbers of those two records were almost identical, like 1156 and 1165. In the whole batch, there were only about 25 or 30 miss-assembled records, and the plant thought they had caught them all. The ones that went to the artist were the wrong ones. It was one of the most embarrassing things that ever happened. But I guess that's Murphy's Law.

Continued on page 74

Rock*

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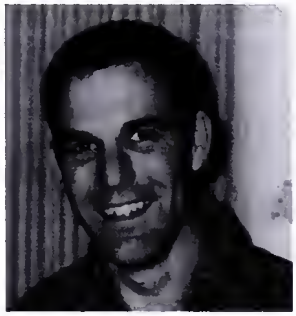
TALEN

Continued from page 72

DAVID BABCOCK, MOTOWN RECORDS

Director of Production



When we did the Boyz II Men Christmas album last year, we spent a month or so going back and forth about what the album was going to look like. It was down to the eleventh hour. The Boyz had a certain idea of what they wanted, so we got them up to the office to tell the artist at his computer exactly what they wanted and finally get it right. After about six or eight hours, they got just what they wanted. It was pictures of them on a candle. It looked good, and everybody was happy with it. One of the guys was really tired and was leaning against the wall. He started sliding down to sit, and he accidentally unplugged the computer with his foot. Everything was lost! We ended up doing a really simple design and just managed to get it

Continued on page 76

THE EXCITEMENT OF HEARING SOMETHING NEW MAKES THIS JOB SPECIAL. EVERY ONCE IN A WHILE, SOMETHING COMES ALONG THAT REALLY SHAKES YOU UP.

—Tom Finch, Elektra Records

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DESIGN BY MUSSER AT THE KAO DESIGN CENTER

TALES

Continued from page 74

out on time. I suppose you could call it an "unplugged" Boyz II Men Christmas album.

RUTH CISERO, POLYGRAM
VP of Production

President Reagan ordered "The Raising Of The Titanic" videocassette from the CEO of my former company, Vestron. Reagan was having high-level talks at Camp David with the Prime Minister of Japan and wanted this tape for after-dinner entertainment. As it was still an unreleased new title, my unopened office copy was immediately sent. When the President put it on, it wasn't "The Titanic"; it was "Shanghai Surprise" with Madonna! The worst of it was that the movie opens with a rape scene in Japan.

For that, I got a letter from the White House, accusing Vestron of

Continued on page 78

IN THE MUSIC INDUSTRY, WHEN SOMEONE SAYS, 'I WANT IT RIGHT NOW,' THAT MEANS 'RIGHT NOW ON AN HOUR AGO.'
—Jeremy Klotz, Sony Records

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Tales

Continued from page 76

sabotage, and I was hung out to dry. They actually thought we did it on purpose, but it was a very innocent thing. And we thought it was pretty ironic that, with the strict security of the White House, it was never inspected there either.

I had 11 good years at Vestron and made one major mistake, and I could have died. Fortunately, Vestron was really good to me about it. A couple of years later, the owner of the company met Reagan, and he still hadn't forgotten. I still have that copy at home.

Brian Schuman, Rhino Records
VP of Operations

I've always found that the sales and marketing departments are most interested in production

THE ALBUM JACKET AND LABEL HAD THE [INSTRUMENTAL PIANIST'S] NAME ON IT, BUT THE ACTUAL RECORD WAS A FEMALE COUNTRY SINGER.
—Toi Moritomo, MCA Records

during the holidays. That's when the department is overflowing with fruit baskets and bottles of champagne from our vendors. It's at that time that they start to wonder what we do.

It's expected we have low inventory and no back-orders. Yet here at Rhino I also have had the pleasure to sort out vomit bags, discs that played from the inside out and scratch-and-sniff record jackets. Only a production person gets to haggle with a manufacturer on the proper placement of a whoopee cushion.

Yet only a production person gets the pleasure of making sure the art director's vision is met, the mastering engineer's hard work is realized, and the company is going to be proud of its product. Production people scrutinize a product sample as if it were something they crafted themselves. They feel the pain of imperfect product as a personal defeat. They high-five each other when they've nailed the impossible. During the holidays, they know full well why the department is filled with fruit baskets and champagne.

Sue K. Timmerman, Rykodisc
Product Manufacturing Manager

There's a night-and-day difference between the majors and us when it comes to manufacturing. They often own their plants,

Continued on page 80

The ODME CD-manufacturing system

* Media Conversion System - MCS
* Automatic Mastering and Stamper making system - Masterliner AMS 100
* CD-Replication System - Monoliner® MK IV
* Test equipment - Q-Liner ABC 200 DS and Q-Liner ODT

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TALES
Continued from page 79

and the production facility is at their beck and call. An indie like us has the coordinating nightmare of using a different vendor for each step of the process. All our mastering is done at one facility out of Boston; pre-production graphics are created in our Salem office; the printed inserts come from Minneapolis; our jewel boxes are a custom trademarked color and are produced on the East Coast; and we are currently pressing our CDs in Montreal. Getting all the parts to come together at the same time and producing a great final product is much like I imagine a conductor's job is in an orchestra. It's a beautiful thing when you achieve it—and so satisfying.

When I first started, we were in the process of changing suppliers and were interviewing CD manufacturers. Once word was out, it sparked a bidding war of the likes which have never been seen in the industry. Of course, price is only an issue once all the other criteria have been met: quality, service and turn-time. With our decision to use Americ Disc, we are experiencing that and more. And with the passing of NAFTA, the customs issue is virtually gone.

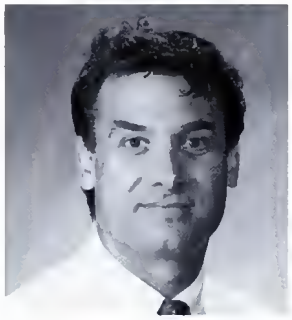
The real fun is in seeing what

WHEN PRESIDENT REAGAN PUT [THE VIDEO] ON, IT WASN'T "THE RAISING OF THE TITANIC," IT WAS "SHANGHAI SURPRISE" WITH MADONNA.

—Ruth Cisero, PolyGram

the next great packaging challenge will be. We are currently working on a limited-edition AU20 series with souped-up mastering, a 24K gold disc and some unique packaging to present it all.

Gary Korb, Shanachie
Product Manager



Usually, when it comes to getting product out on time, we have good control over the elements. But that wasn't the case for our last April releases, thanks to the national truck strike. Everything was shipped, and the next thing we knew, it was stuck in a Long Island railroad yard. It was very frustrating. Normally, when something goes wrong, I can get on the phone and correct it or find out what happened. We called shippers and their hands were tied. In this case, there was nothing we could do. We had to start from square one and say, "Well, we can't trust the strike," and go back into production again.

Michael Jerling, one of our artists with an April release, had some gigs coming up, and he really needed product. We put in a special order of 500 pieces and had them drop-shipped to him so he would have product at his shows. It was down to the wire for him. Fortunately, we can do things like that quickly, if the occasion calls for it.

Continued on page 83

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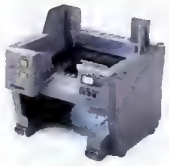
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REPLItech Preview

Exhibits And Seminars Draw Record Numbers Of Recording Duplicators And Replicators

By Steve Traiman

The exciting prospects for new optical CD formats and the opportunities for expansion into new markets should draw a record turnout from the U.S. recording industry to the third REPLItech International, June 14-16 at the Santa Clara (Calif.) Convention Center.

Well over 5,000 attendees are expected, significantly ahead of last year's figure of about 3,000 (which had doubled the first event), according to Pat Casey, seminar program co-ordinator for co-sponsor and manager Knowledge Industry Publications, Inc. (KIPI). "The headquarters Westin Hotel was sold out before we mailed the brochure," says Casey.

Her enthusiasm is shared by Charles Van Horn, executive director of co-sponsor ITA, who says, "Anyone in the duplication or replication end of the recording industry is going to be there."

Both are buoyed by the first REPLItech International in Europe, which drew more than 1,200 participants to Munich in April. "As the first meeting in Europe dedicated to replicators and duplicators, the hands-on experience of a real 'equipment show,' was a potent draw," says Van Horn. "We had 75 companies exhibiting in a show that concentrated on European needs.

"For ITA, it gave us a real foothold and an opportunity to expand our current membership mix of about 80% U.S. and 20% international. Most important, we picked up some new member firms that want to contribute to the improvement of recording product in all formats—audio, video, optical and floppy disk. ITA is known for its work on developing manufacturing standards, and we see continuing progress in this vital area."

REPLItech in Santa Clara will feature more than 200 exhibitors, including many that made important introductions in Munich. Included is Pilz, a leading CD replicator in Germany, which is making its complete replication equipment systems available for the first time. Other exhibitors of particular interest to the recording industry, according to sales manager Ellen Parker, include Robi-System, with a new substrate for CD manufacturing; Galic Maus and Krauss Maffei, with a new robotless front end for CD replication; Optical Disc Manufacturing Corp., with advances in high-density mastering; and ODME, with an entry into offset printing for CD.

Continued on page 84

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TALES
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JEREMY KLOTZ, SONY RECORDS
Senior Director of Graphic Arts Production

Marketing people want the best for their artists, and we are part of the mix that makes it happen on a daily basis. Every single job requires special attention, because each package is unique—whether it's an intricate boxed set or an eight-page booklet.

Everything is very fast-paced around here. In the music industry, when someone says, "I want it now," that means, "right now or an hour ago." There is no margin for error; we have to do it right the first time.

Recently, Sony Music set up a computer-graphics system and went from doing things traditionally, using mechanical boards, to working on Macintoshes. It gives the designers power they didn't have before. They can now take a photograph and make it into a piece of art. It has made our responsibility, as a production department, more difficult because it's sometimes hard to make those designs happen. Due to these new capabilities, we're going through a learning phase—but the resulting designs we are coming out with are great.

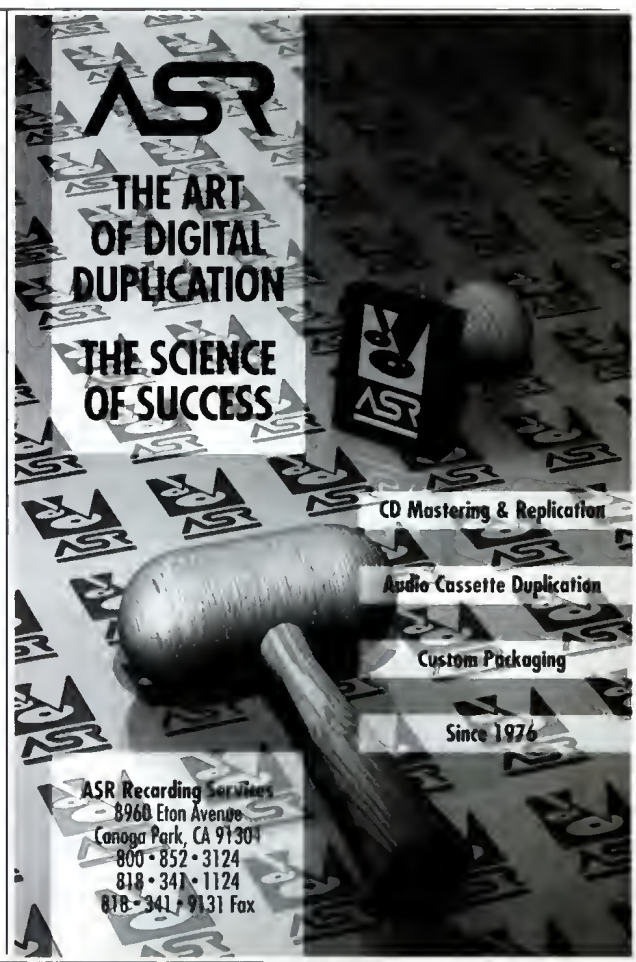
LISA OTTO, VIRGIN RECORDS
Director of Production

We have Monty Python on our label, and one of their releases is called "The Final Rip-Off." It's a double-CD set that has all the best skits. By mistake, both of the discs were pressed with the same music, and we had to remanufacture and import them from England. Because of the title, many consumers thought the mistake was intentional—that it really was a "rip-off." People began to figure it out, and every time we got a consumer complaint, we had to send a replacement.

We do reply to all of our letters. Some alert us to real problems, but some are very funny. Yesterday, we got a letter from a consumer who was irate because he preferred to hear some of the music faded differently on a record. He wanted us to change it and said he would send us a check. We explained how much mastering and record making really cost. I asked him for a check for $2,500 dollars and told him I'd see what I could do. I'm waiting for his check. ■

USUALLY, WHEN IT COMES TO GETTING PRODUCT OUT ON TIME, WE HAVE GOOD CONTROL OVER THE ELEMENTS. BUT THAT WASN'T THE CASE FOR OUR LAST APRIL RELEASES, THANKS TO THE NATIONAL TRUCK STRIKE.

—Gary Korb, Shanachie



REPLItech

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After an opening-day keynoter session, attendees have the opportunity to participate in one or more of four "tracks": optical disc, videotape, audiocassette and computer diskette.

Topics and keynoters include "Status Report On The Media Manufacturing Market," by Eliot Minsker, KIPI chairman and CEO; "REPLItech International Technology Report," by Robert Pfannkuch, Telefuture Partners; and "An Insider's View Of The Video Market" plus "The Future Of Entertainment Media," by Richard Kelly, Cambridge Associates. A panel on "Rights Protection And Piracy" will include representatives of the RIAA and IFPI, CD-ROM and video anti-copying firms, and a copyright attorney.

Optical Disc topics and presenters June 15 include "Innovations In CD Molding Technology," by George Galic of Galic Maus, and Martin Eichlseder of Krauss Maffei; "Quality Control Is In The Process," by consultant Tom Whitworth; "High Density Mastering And Video Compression For CDs," by Richard Wilkinson of Optical Disc Corp.; "Facing The New Formats," by Bob Hayes of Nestal/First Light Technologies; "Technology And Manufacture Of Magneto-Optical (MO) Discs," by Art Rancis of Sony Recording Media Products Group; "CD Art: Printing For The Picture Disc Market," by Sjors Zangaalen of ODME; and a "MiniDisc Workshop" with representatives of Sony, ODME and Blazers, among other manufacturers.

The U.S. Optical Disc Manufacturing Association, formed at last year's REPLItech under the leadership of Bert Gall, Philips Consumer Electronics, is largely responsible for the June 16 Optical Disc Track topics. Included are "Better CD Quality Through Standardization," by John Town of Nimbus, and Martin Ledford of Denon; "CD-ROM: Tightening Parameters," by Don Veri of Metatec; "Disc Evaluating And Testing," by Charles Rogers of Cinram; "Packaging: Trends And Alternatives," by Jim Gillerist of PolyGram Manufacturing And Distribution Center; "CD Identification To Prevent Piracy," by Lee Albeck of WEA Manufacturing; "New Raw Materials Process For CD Replication," by a Robi-System representative; and "Measurement Of Jitter And Length Deviation On CDs," by Gerhand Papst of Koch Digitaldisc.

AFTER AN OPENING-DAY KEYNOTER SESSION, ATTENDEES HAVE THE OPPORTUNITY TO PARTICIPATE IN ONE OR MORE OF FOUR "TRACKS": OPTICAL DISC, VIDEOTAPE, AUDIOCASETTE AND COMPUTER DISKETTE.

ITA executive VP Charles Van Horn (right) with board members Bill Smith (left) and Phil Pietaggi at the '94 REPLItech/Munich

Audiocassette topics and speakers include "Audio Duplication Status Report, MiniDisc And DCC," by Bob Striano of Sony, and J. (Koos) Middeljans of Philips; "Facility Upgrades: Digital Bin Technology," by Jim Williams of Gauss; "Increasing Quality, Reducing Costs," by Michael Pepin of Klarity Kassette; "Raw Materials Selection," by Dan Daley of co-sponsor Tape/Disc Business; "Future Of Multi-Channel Audio," by Dennis Staats of Dolby Laboratories; "Duplicator Survival: Expanding Into New Markets," by Richard Clark of AMI; "Packaging Trends," by Robert Conings of Apex Machine; plus "Enhanced Audio Duplication & Loading."

For Videotape interests, topics with confirmed speakers as of presstime include "Real-Time Or High-Speed Duplication?" by Barry Schwab of SABRE; "Justifying Automation: A Question Of Economics," by Eileen Carbonneau of The Maine Source; "Benefits Of Total Quality Management (TQM)," by Hugh Coppan of Quality Works; "Video Compression & CD Replication Basics," by Adrian Farmer of

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Nimbus; "Duplication Quality Control Through To Inspection," by James Steynor of Aerosonic; and "Enhanced Video Loading & Automation," by Mark Nevajans of Tapematic. Other topics include "Importance Of Mastering Standards For Duplication Quality," "Proactive In A Mature Market" and "Trends In Videocassette Packaging."

Computer Diskette topics and presenters include "Trends In Software Manufacturing," by David Webster of Software Manufacturing News; "Technology Overview," by John Depuy of Kao Infosystems; "Importance Of Duplication Drive Alignment," by James Buell of Accurite Technologies; "PCMCIA (Smart Cards) Update," by a PCMCIA Association representative; "What Do Software Publishers Look For In A Duplicator?" by David Tremblay of Software Publishing Assn.; "Quality Diskettes Every Time," by Kjeld Christensen of Trace; and "So, You're Considering CD-ROM," by Dave Suden of Rimage; plus "How To Run A Full Turnkey Operation" and "Anything New In Packaging." ■

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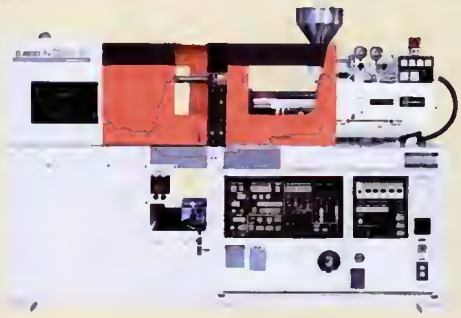

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Boy, Paul, to **Jorge** and **Maria Raquel Franck**, May 16 in Miami Beach, Fla. He is VP of the DMP Organization there, and was one of the founders of Laser 102 FM in Buenos Aires.

Girl, as yet unnamed, to **Peter Dean** and **Emma Dicketts**, May 27 in London. He is a U.K.-based contributing editor to Billboard. She is a publicist with London PR company DSA.

Boy, Julian Cesar, to **Larry** and **Deborah Khan**, May 28 in New York. He is senior director of R&B promotions for Jive Records.

Boy, Rory James, to **Paul** and **Jane Fenn**, May 28 in London. He is co-director of Asgard Promotions there.

Boy, Benjamin Taylor, to **Danny** and **Cheryl Strick**, June 2 in Los Angeles. He is senior VP/GM of BMG Songs.

Girl, Hanna Grace, to **Ken** and **Robin Schlager**, June 3 in Montclair, N.J. He is managing editor of Billboard.

MARRIAGES

Richard Rene to **Kim A. Haller**, April 16 in San Francisco. He is director of development for Westwood One Entertainment's international department in Culver City, Calif. She is director of business development at Radio Promotion Media Consultants in Calabassas, Calif.

Pete Anderson to **Melissa Greene**, May 7 in Bermuda. He is VP of sales at Atlantic Records. She is VP at Ardmore, Pa.-based Collectible Records/Gotham Distributors.

Chris Jones to **Terry Lang**, May 14 in Norman, Okla. She is a member of Word recording group Point Of Grace.

Mark Mason to **Dee Lonergan**, May 28 in Nashville. He is RCA Nashville product development sales assistant.

Gregory Carl Charley to **Johnetta Evans**, June 4 in Detroit. He is a singer/songwriter/producer and a member of Barden Records recording group Kiara.

Brian Waslak to **Lisa Bauman**, June 4 in New York. She is production coordinator of Jim Henson Records.

Jeremy Mark Davis to **Lois Lerner**, June 5 in New York. She is director of marketing at Sony Wonder.

DEATHS

Dwight Johnson, 48, of lung cancer, May 3 in San Antonio. Johnson was operations director for concert promoter Stone City Attractions. He worked for the company for 10 years, beginning as supervisor of T-shirt sales. He is survived by his mother, Evelyn; his brother, Dewey; his sister, Cindy Jones; and his aunt, Ruth Langford.

Sondra Gair, 70, of breast cancer, May 25 in Chicago. Gair was a veteran radio journalist who had been with WBEZ Chicago since 1974, and had been executive producer and host of the station's midday talk show since 1986. She was inducted into the Chicago Journalism Hall of Fame this year. She is survived by two sons, Judd Rose and Roger Rose; a daughter, Patricia Sweeney; a brother, Seymour Gair; her mother, Rose Gair; and three grandchildren.

Stan Reynolds, 44, of a heart attack, May 30 in Washington, D.C. Reynolds was afternoon air personality on WASH Washington. He is survived by his wife, Karen, and three children.

Jimmy Fernandez, 29, of a brain tumor, May 23 in London. Fernandez was bass player with the God Machine, which released three EPs and an album, "Scenes From The Second Story," on Fiction Records. The band had just finished its second album, which will be released later this year.

Wally Fowler, 77, drowned June 3 in Dale Hollow Lake near Nashville. He had been fishing. Fowler was a songwriter, singer, concert promoter, and founder of the Oak Ridge Boys. Known as "Mr. Gospel Music," he got his start at age 18 with the John Daniel Quartet, the first gospel quartet to join the Grand Ole Opry. In 1945 he founded the Oak Ridge Quartet, which eventually became the Oak Ridge Boys. Among the songs Fowler wrote were "That's How Much I Love You" (a million-seller for Eddy Arnold) and "I Couldn't Believe It Was True" (recorded by Willie Nelson). He was inducted into the Gospel Music Hall of Fame in 1988. He is survived by his wife, Judy Moss Fowler, and two daughters, Hope Kimmer and Faith McCoy.

Earle Warren, 79, of complications of a stroke and kidney failure, June 4 in Springfield, Ohio. Warren was an alto saxophonist and singer best known for his work with the original Count Basie Orchestra. He joined Basie in 1937 and remained with the group for 13 years, except for 1946, when he led and recorded with his own band. In 1950 he left the Basie orchestra. He appeared on "The Sound Of Jazz" television show and performed at countless festivals. In the '50s and '60s, Warren led a band for rock impresario Allan Freed, managed James Brown and the Platters, and conducted Diana Ross' band. In 1972 he started the Countsmen, and played with that band until his retirement in 1992.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

FOR THE RECORD

Aa story on the BM1 wards in the June 4 issue should have indicated that Warner Music Group and Warner/Chappell Music Inc. are one entity.

A story about heirs of songwriters seeking a delay in a new ASCAP royalty plan in the June 11 issue incorrectly stated the relationship of Ellen Donaldson to the songwriter Walter Donaldson. She is his daughter.

The June 11 story on Mississippi blues labels should have stated that Rooster Blues was founded in Chicago in 1980.

An item in the June 11 Rap Column mistakenly identified Wu-Tang Clan member Ghost Face Killer as the perpetrator of a physical attack on journalist Cheo Coker. Master Killer, another member of Wu-Tang Clan, was the person responsible.

An album review of Toad The Wet Sprocket's latest Columbia release, "Dulcinea," should have stated that the album is the band's fourth release. Also, Toad's previous album, "Fear," went platinum. The band will not be touring with the Cranberries.

The dates of the Mavericks appearances on "The Late Show With David Letterman" and "The Today Show," listed in the June 11 article on the band, are July 28 and 29, respectively.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

JUNE

June 22, **Music & Performing Arts Unit Of B'nai B'rith 30th Annual Awards And Dinner Dance**, honoring Clint Black and Vanessa Williams, Sheraton New York Hotel & Towers, New York. Toby Pieniek, 212-782-1260.

June 22, **Fan Club Organization**, Classes Unlimited, South Pasadena, Calif. 818-441-5977.

June 23-25, **Summer Consumer Electronics Show**, McCormick Convention Center, Chicago. 202-457-8700.

June 23-25, **Bobby Poe Convention**, Sheraton Premiere, Tyson's Corner, Va. 301-951-1215.

June 23-26, **National Assn. Of Radio Talk Show Hosts Convention**, location to be announced, Los Angeles. 617-437-9757.

June 24, **El Premio ASCAP Latin Music Awards**, Amnesia International, Miami. Gwynn-Ellen Wardrop, 212-621-6233.

June 24, **Make It Big In Concert Promotion And Live Entertainment Booking Conference**, presented by Horizon Management, various locations, Binghamton, N.Y. 607-724-4304.

June 25, **"Music Publishing And Negotiating The Single-Song Agreement,"** seminar presented by Sun Entertainment, Seton Hall University of Law, Newark, N.J. Troy Griffith, 908-381-9238.

June 25, **Symposium On Opportunities In Broadcasting**, presented by On The Air Studios, Sobolsohn School, New York. 800-766-6247.

June 30-July 3, **24th Annual Roskilde Festival**, various locations, Denmark. 011-45-42-36-6613.

JULY

July 7-10, **Upper Midwest Communications Conclave**, Downtown Hilton & Towers, Minneapolis. Tom Kay, 612-927-4487.

July 24-47, **VSDA Convention**, Hilton Convention Center, Las Vegas. 818-385-1500.

AUGUST

Aug. 4-6, **International Country Music Workshop**, Music City Sheraton, Nashville. 615-322-9897.

Aug. 18-21, **Jack The Rapper Convention**, Lake Bonavista Palace, Orlando, Fla. 407-897-6959.

Aug. 18-21, **Sixth Annual POPKOMM Music And Trade Meet**, presented by Musikkomm, Cologne Messe, Cologne. 011-49-202-278-310.

GOOD WORKS

JAZZ ASPEN, June 22-26 in Snowmass, Colo., will include two charitable endeavors. One program, in collaboration with The Aspen GrassRoots Experience, will be targeted at 50 teen-agers with leadership potential who will attend the jazz festival and participate in leadership training sessions to train them as peer counselors for the AGAE program. Also, the festival reports a donation of $3,000 to John Denver's Plant It 2000 Foundation in support of tree planting projects in the village of Snowmass. The funds were raised from sales of the 1993 official festival T-shirt, donated by the Esprit Foundation. For more info, contact **Don Lucoff** at 212-353-2334.

TWO FEEDINGS: Retail chain Moby Disc Records, BAM Magazine, and KROQ-FM L.A. have teamed to sponsor Feed The Hungry While You Feed Your Ears, a promotion designed to collect canned food for Los Angeles' hungry. From June 3-June 19, anyone who brings a canned food donation to one of Moby Disc Records' seven Southern California locations will receive $1-$5 off anything in the store. Radio ads on KROQ-FM and a two-page spread in BAM are supporting the drive. The donated food will be given to the Los Angeles Regional Foodbank, a private, nonprofit group that obtains usable food and related products for distribution to charities that benefit people in need. For more info, contact **Lorie Burstein** at 213-234-3030, ext. 139 or fax 213-234-0943.

FLOOD BENEFIT: Proceeds from a concert featuring **Merle Haggard & the Strangers** July 4 at the Frontier Palace in Piedmont, Ala., will benefit the Piedmont Disaster Relief Fund. Also appearing are **Les Meekins & the Stoned Country Band**, **David Shelby**, and **Anne Marie**. For more info, call 1-800-284-7922.

Hits Of The '70s Sound Sweet Again To PDs

■ BY ERIC BOEHLERT

NEW YORK—For many radio programmers, the phrase "songs from the '70s" does not conjure up hits that must be played again and again. Thanks to the disco backlash toward the end of that decade, much of the distinctly '70s music got painted with a tar brush, deservedly or not.

But with the inevitable revival of all things '70s among nostalgic listeners (bell bottoms, the Brady Bunch, and Southern presidents), more of those chart toppers from the Bicentennial-Watergate-oil embargo-John Travolta years are finding their way back onto AC stations, often at the expense of '60s hits.

"These songs that AC programmers frowned upon, we're seeing a lot of high testing scores simply because they *were* frowned upon for so long," says Tony Florentino, PD of WKJY Long Island, N.Y. "Now it's fresh music."

"We Are Family" by Sister Sledge and the Bee Gees' "Staying Alive" are examples of hits, once thought to be dead and buried by AC PDs, that once again work well, Florentino says.

There's so much "fresh" music that every weekend since last November, WKJY has been turning itself into a wall-to-wall '70s station. The PD says the move has delivered the station's highest ratings in years for weekends, a perennial AC soft spot. Some of the weekend selections have even made their way into weekday rotation.

"It's all about staying true to your demo," says Florentino. "You have to look at when your average [AC] listener was in high school. That's when their musical impressions were the greatest."

AC consultant Mike McVay stresses those pivotal high school years as well, saying it's the long "frowned upon" hits such as "Kung Fu Fighting" and "Undercover Angel" that are scoring for ACs today.

McVay explains the cyclical music equation that defines AC radio: Take the age of a key listener (a 31-year-old woman, for instance), figure out when she graduated from high school (1981), and then subtract four years (1977). It's the period from 1977-81 that most likely defines her key musical influences.

"To her," says McVay, " 'Rock The Boat' by the Hughes Corporation is a great song."

The emergence of '70s offerings is "based on the math of it all," says Curt Hansen, VP of operations at WICC/WEBE Bridgeport, Conn. "[Women ages 25-34] are your prime target, and for them, heritage oldies are from the '70s."

The key to AC programming, says McVay, is effectively tapping into that nostalgic feeling among female listeners from time to time. Too often, McVay says, ACs targeting women in their 30s spin too much music from the '60s. According to McVay's equation, 45-year-old women would be big fans of that station. (The same programming key applies to top 40/adult stations, such as New York's WPLJ, which touts its steady stream of "hits from the '70s and '80s.")

A new demand for '70s hits has meant a squeeze on '60s cuts, and neither programmers nor listeners seem to mind. "You look at some of those testing scores on '60s songs, and they're not that high," says Florentino, who notes 30%-40% of his station's weekday music is now '70s-based. Or, as Hansen puts it, "After 25 years, the Turtles just don't sound

(Continued on page 93)

Country Radio Levels Off; News/Talk Growth Continues

(Continued from page 6)

is its lowest share since the format ratings were initiated in 1989. Rounding out the top five formats was R&B, which was off 8.9%-8.7% 12-plus and posted its lowest share in almost three years.

The exclusive Billboard/Arbitron survey tracks 15 formats. Following is a format-by-format breakdown of the highlights, listed in order of 12-plus audience share.

• **AC** was up in each of the 11 demos and dayparts tracked by the survey, with the exception of nights and teens. Significant gains for AC came among women 18-plus (21.1%-21.6%) and in afternoons (16.7%-17.2%). It continues to be the second most-programmed format (after country), with 327 outlets in the continuously measured markets.

• **N/T** was up 15.7%-16.2% 12-plus and posted gains in every demo and daypart except for nights, when it was off slightly, and 18-34, where it was flat at 6.9%. The station's 12.8%-13.3% gain in the 25-54 demo brings it up to a second-place tie with country in that demo, where AC remains No. 1. Other significant gains came in mornings, when the format posted a full-share increase (19.1%-20.1%), as well as middays (16.4%-17.2%), afternoons (14.2%-14.7%), 35-64 (18.4%-19.1%), and women (14.3%-15%). It remains the third most-programmed format.

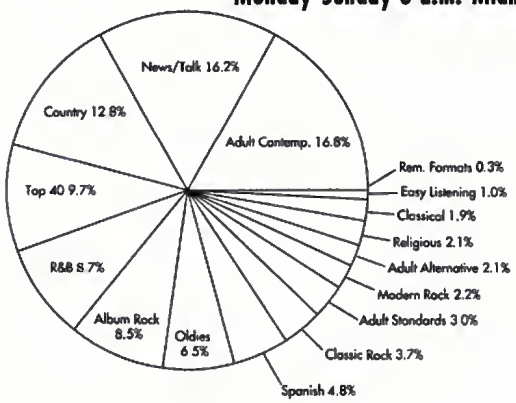
• **Country** was off 13%-12.8% 12-plus and also off in every demo and daypart except for teens, where it was up 8.6%-9.7%. The format's biggest loss came from women 18-plus, where it was off 13.9%-13.3%. The surprising loss of seven stations in the fall made country the biggest station loser.

• **Top 40** lost almost a full share in teens (38.7%-37.8%) but was still up in that demo from its low point of

(Continued on page 93)

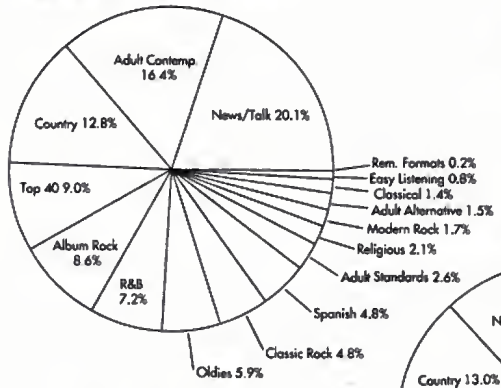
ARBITRON FORMAT SHARE WINTER '94

Persons 12+ Monday-Sunday 6 a.m.-Midnight

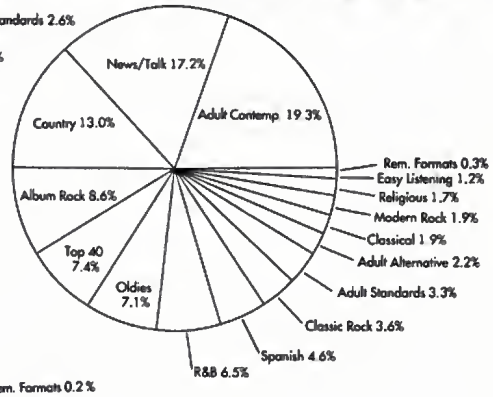


FORMAT SHARE BY DAYPART WINTER '94 ARBITRONS

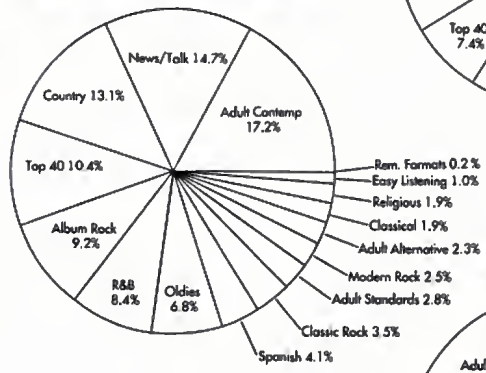
Persons 12+ Monday-Friday 6-10 a.m.



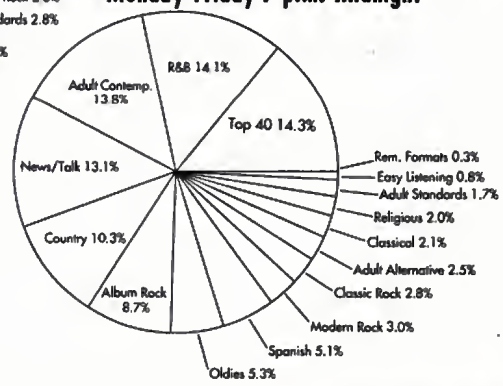
Persons 12+ Monday-Friday 10 a.m.-3 p.m.



Persons 12+ Monday-Friday 3-7 p.m.



Persons 12+ Monday-Friday 7 p.m.-Midnight



Source: Ratings, the Arbitron Co.; formats, Billboard magazine. Copyright 1994, the Arbitron Co., Billboard magazine.

Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems Radio Track service. 109 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections

T. WK.	L. WK.	2 WKS	WKS. ON	TRACK TITLE / ALBUM TITLE (IF ANY)	ARTIST / LABEL/DISTRIBUTING LABEL
				★★★ NO. 1 ★★★	
1	1	1	13	SHINE (5 weeks at No 1) / HINTS, ALLEGATIONS AND THINGS LEFT UNSAID	◆ COLLECTIVE SOUL / ATLANTIC
2	2	2	16	BACKWATER / TOO HIGH TO DIE	◆ MEAT PUPPETS / LONDON/PLG
3	5	10	6	BLACK HOLE SUN / SUPERUNKNOWN	◆ SOUNDGARDEN / A&M
4	3	3	9	BIG EMPTY / "THE CROW" SOUNDTRACK	STONE TEMPLE PILOTS / ATLANTIC/INTERSCOPE
5	6	8	10	TAKE IT BACK / THE DIVISION BELL	◆ PINK FLOYD / COLUMBIA
6	4	12	3	I NEED YOUR LOVE / WALK ON	BOSTON / MCA
7	7	9	9	FAR BEHIND / CANDLEBOX	◆ CANDLEBOX / MAVERICK/SIRE/WARNER BROS
8	10	7	7	NO ONE TO RUN WITH / WHERE IT ALL BEGINS	ALLMAN BROTHERS BAND / EPIC
9	14	16	5	CRAZY / GET A GRIP	◆ AEROSMITH / GEFFEN
10	8	5	14	DISARM / SIAMESE DREAM	◆ SMASHING PUMPKINS / VIRGIN
11	11	6	16	SPOONMAN / SUPERUNKNOWN	◆ SOUNDGARDEN / A&M
12	12	15	7	ROUND HERE / AUGUST AND EVERYTHING AFTER	◆ COUNTING CROWS / DGC/GEFFEN
13	9	4	12	KEEP TALKING / THE DIVISION BELL	PINK FLOYD / COLUMBIA
				★★★ AIRPOWER ★★★	
14	20	—	2	VASOLINE / PURPLE	◆ STONE TEMPLE PILOTS / ATLANTIC
15	17	18	6	I STAY AWAY / JAR OF FLIES	◆ ALICE IN CHAINS / COLUMBIA
16	16	13	8	NIGHT IN MY VEINS / LAST OF THE INDEPENDENTS	◆ PRETENDERS / SIRE/WARNER BROS
17	13	11	15	DISSIDENT / VS	PEARL JAM / EPIC
18	15	14	19	NO EXCUSES / JAR OF FLIES	◆ ALICE IN CHAINS / COLUMBIA
19	18	21	5	LONGVIEW / DOOKIE	◆ GREEN DAY / REPRISE
				★★★ AIRPOWER ★★★	
20	19	20	4	WILD NIGHT / DANCE NAKED	◆ JOHN MELLENCAMP/ME'SHELL NDEGEOCELLO / MERCURY
21	21	26	7	GET OFF THIS / KEROSENE HAT	◆ CRACKER / VIRGIN
22	23	29	3	CLEOPATRA'S CAT / TURN IT UPSIDE DOWN	◆ SPIN DOCTORS / EPIC
23	25	32	3	FALL DOWN / DULCINEA	◆ TOAD THE WET SPROCKET / COLUMBIA
24	29	37	3	SELLING THE DRAMA / THROWING COPPER	◆ LIVE / RADIOACTIVE/MCA
25	35	—	2	WALLS / TALK	YES / VICTORY/PLG
26	27	25	23	DEUCES ARE WILD / THE BEAVIS AND BUTT-HEAD EXPERIENCE	AEROSMITH / GEFFEN
27	33	34	4	GIRL IN A T-SHIRT / ANTENNA	ZZ TOP / RCA
28	36	—	2	SAIL AWAY / SAIL AWAY	GREAT WHITE / ZOO
29	26	23	25	MR. JONES / AUGUST AND EVERYTHING AFTER	◆ COUNTING CROWS / DGC/GEFFEN
30	22	17	7	HERE COMES A MAN / FAR FROM HOME	◆ TRAFFIC / VIRGIN
31	38	—	2	LOSIN' YOUR MIND / PRIDE & GLORY	PRIDE & GLORY / GEFFEN
32	30	38	4	SHE GETS TOO HIGH / ROB RULE	◆ ROB RULE / MERCURY
33	37	31	10	WHAT DO YOU WANT FROM ME / THE DIVISION BELL	PINK FLOYD / COLUMBIA
34	28	27	7	MISUNDERSTOOD / MOTLEY CRUE	◆ MOTLEY CRUE / ELEKTRA
35	34	28	14	HIGH HOPES / UNBOXED	SAMMY HAGAR / GEFFEN
36	40	—	2	ELDERLY WOMAN BEHIND THE COUNTER... / VS	PEARL JAM / EPIC
37	39	—	2	PUT THE BLAME ON ME / BRAND NEW BAG	THE MOTHER STATION / EASTWEST
38	32	30	8	SOLD MY FORTUNE / SUGARTOOTH	◆ SUGARTOOTH / DGC/GEFFEN
39	31	22	9	MILES FROM NOWHERE / A DATE WITH THE SMITHEREENS	THE SMITHEREENS / RCA
				★★★ HOT SHOT DEBUT ★★★	
40	NEW ▶		1	UNTIL I FALL AWAY / NEW MISERABLE EXPERIENCE	◆ GIN BLOSSOMS / A&M

◯ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 750 detections for the first time. ◆ Videoclip availability. © 1994, Billboard/BPI Communications.

ALBUM ROCK RECURRENT TRACKS

1	1	—	2	LOW / KEROSENE HAT	◆ CRACKER / VIRGIN
2	—	—	1	ALL APOLOGIES / IN UTERO	◆ NIRVANA / DGC/GEFFEN
3	4	3	8	DAUGHTER / VS	PEARL JAM / EPIC
4	2	1	7	MARY JANE'S LAST DANCE / TOM PETTY & THE HEARTBREAKERS GREATEST HITS	◆ TOM PETTY & HEARTBREAKERS / MCA
5	3	2	35	PLUSH / CORE	◆ STONE TEMPLE PILOTS / ATLANTIC
6	5	4	3	YOU / CANDLEBOX	◆ CANDLEBOX / MAVERICK/SIRE/WARNER BROS
7	7	7	38	ARE YOU GONNA GO MY WAY / ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ / VIRGIN
8	8	6	8	BAD THING / BROTHER	◆ CRY OF LOVE / COLUMBIA
9	6	5	7	FOUND OUT ABOUT YOU / NEW MISERABLE EXPERIENCE	◆ GIN BLOSSOMS / A&M
10	9	9	29	HEY JEALOUSY / NEW MISERABLE EXPERIENCE	◆ GIN BLOSSOMS / A&M

Recurrents are titles which have appeared on the Album Rock Tracks chart for 26 weeks and have dropped below the top 20.

Radio

'70s Hits Stay Hot In Syndication

NETWORKS AND SYNDICATION™

by Carrie Borzillo

LOS ANGELES—It appears that the '70s craze isn't dying down a bit. Last year saw the creation of two syndicated '70s shows, Westwood One's "The Retro Show" and Hot Mix Radio Networks' "RetroMix," as well as CBS' successful '70s-based oldies "Arrow" format. Also, dozens of top 40, AC, and modern rock stations have added disco and '70s flashback features.

This year, four more '70s-based syndicated shows have sprung up. SupeRadio is aiming for an early July launch of "Seventies Party," On The Radio Broadcasting bowed "Keepin' The '70s Alive" and "Behind The Hits" Feb. 1, and ABC Radio Networks debuted "Yesterday ... Live! With **Dick Bartley**" May 29.

Bartley, who produces and hosts ABC's new show, says the '70s craze will be around for a while. When asked if it's just a fad, Bartley says, "They asked the same question about '60s music with the **Beatles** and Motown, and 20 years ago they asked the same about 'American Graffiti' music. This is every hit as valid and long-lasting and intriguing as the decade of pop music that preceded it."

Jeff Leve, president of On The Radio Broadcasting, says '70s music is the perfect way to reach the 25-54 demo. "Everyone [who's] in their 30s met their girlfriends to these songs, went to the prom, bought their cars with these songs," he says. "They get to relive these memories."

"Yesterday ... Live! With Dick Bartley" is a weekly, four-hour, Sunday-night show featuring the chart-topping songs from 1970-79 for AC and hot AC stations (Billboard, May 28). Bartley says it features upbeat, fun, mass-appeal songs from the likes of **Fleetwood Mac**, **Elton John**, and **Linda Ronstadt**.

The weekly three-hour "Keepin' The '70s Alive" features top 40 hits from 1970-79 with the exception of classic rock-leaning songs and heavy disco. The daily one-song feature, "Behind The Hits," tells the stories behind the hits of the '70s. The shows are offered for barter together and are hosted by WCBS-FM New York afternoon jock **Bob Shannon**. Leve claims 300 affiliates, including WYSY Chicago.

"Seventies Party" is a weekly four-hour show hosted by WPLJ New York's **Al Bandiero**. The show features the biggest disco and rhythmic rock hits of the '70s and is customized for affiliates.

"We haven't even started clearing stations yet and they're already calling," says **Gary Bernstein**, president of radio programs at SupeRadio. "This show is really designed for hot AC and mix shows, but I think it will work on top 40, too, and they're already interested."

AROUND THE INDUSTRY

Sources say ABC Radio Networks is considering dropping "American Top 40" hosted by **Shadoe Stevens**, whose contract is up in July. However, some say the show may only be dropped domestically, since it has been flourishing internationally in more than 100 countries.

Lack of support from the network—the show didn't have a clearance staff—and a decrease in the number of top 40 stations are being cited as the causes. A decision could be made within a month, but executives are still evaluating the situation.

In other news, sources say ABC is talking with CD Media about handling sales for AT 40's rival countdown show, "**Rick Dees'** Weekly Top 40." Neither company is commenting.

SW Networks, the joint venture between Sony Software Corp. and Warner Music Group, has officially announced its launch. The venture will create, market, and distribute music and entertainment programming that will be syndicated not only to radio, but to digital cable radio outlets including Music Choice and Music Choice Europe. Possible first offerings could include a late-night trucking show, talk shows, and a hip-hop show.

The Associated Press has inked 30 affiliates for its newly launched 24-hour news network, AP All News Radio. Affiliates include WROW Albany, N.Y., KNUU Las Vegas, WKIN Kingsport, Tenn., and WCHY-AM Savannah, Ga.

Nashville Media Group, which syndicates "Simple Life With Ricky Skaggs," ups CEO **Don G. Mercer** to president/CEO, replacing **Gerald Drummonds**, who recently resigned. VP of programming **Jim Darby** has been upped to the new position of VP/GM. **Chris Blizzard** has been upped to senior producer, and **Michael Waters** joins as writer and producer.

Allen Stone has joined the soon-to-be-launched Dallas-based Prime Sports Radio as PD. PSR, a division of Liberty Sports, will debut its 24-hour

(Continued on next page)

Modern Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 32 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections

T. WK	L WK	2 WKS	WKS. ON	TRACK TITLE / ALBUM TITLE (IF ANY)	ARTIST / LABEL/DISTRIBUTING LABEL
				★★★ NO. 1 ★★★	
1	2	4	5	FALL DOWN (1 week at No 1) / DULCINEA	◆ TOAD THE WET SPROCKET / COLUMBIA
2	1	2	14	LONGVIEW / DOOKIE	◆ GREEN DAY / REPRISE
3	3	1	11	SELLING THE DRAMA / THROWING COPPER	◆ LIVE / RADIOACTIVE/MCA
4	5	5	7	SHINE / HINTS, ALLEGATIONS AND THINGS LEFT UNSAID	◆ COLLECTIVE SOUL / ATLANTIC
5	4	3	8	NIGHT IN MY VEINS / LAST OF THE INDEPENDENTS	◆ PRETENDERS / SIRE/WARNER BROS
6	6	6	9	BLACK HOLE SUN / SUPERUNKNOWN	◆ SOUNDGARDEN / A&M
7	8	17	4	COME OUT AND PLAY / SMASH	◆ OFFSPRING / EPITAPH
8	7	9	4	BIG EMPTY / "THE CROW" SOUNDTRACK	STONE TEMPLE PILOTS / ATLANTIC
9	16	21	3	GIRLS & BOYS / PARKLIFE	◆ BLUR / SBK/ERG
10	9	7	10	ROUND HERE / AUGUST AND EVERYTHING AFTER	◆ COUNTING CROWS / DGC/GEFFEN
11	10	8	8	ALWAYS / I SAY I SAY I SAY	◆ ERASURE / MUTE/ELEKTRA
12	12	15	6	BREAKIN' UP / NEW TIMES	◆ VIOLENT FEMMES / ELEKTRA
13	15	27	4	BULL IN THE HEATHER / EXPERIMENTAL JET SET, TRASH AND NO STAR	◆ SONIC YOUTH / DGC/GEFFEN
14	11	11	7	CLOSER / THE DOWNWARD SPIRAL	◆ NINE INCH NAILS / NOTHING/TVT/INTERSCOPE
				★★★ AIRPOWER ★★★	
15	NEW ▶		1	VASOLINE / PURPLE	◆ STONE TEMPLE PILOTS / ATLANTIC
16	13	16	8	UNTIL I FALL AWAY / NEW MISERABLE EXPERIENCE	◆ GIN BLOSSOMS / A&M
17	14	12	5	CORNFLAKE GIRL / UNDER THE PINK	◆ TORI AMOS / ATLANTIC
18	17	10	13	POSSESSION / FUMBLING TOWARDS ECSTASY	◆ SARAH MCLACHLAN / NETTWERK/ARISTA
				★★★ AIRPOWER ★★★	
19	28	—	2	PRAYER FOR THE DYING / SEAL	◆ SEAL / ZTT/SIRE/WARNER BROS
20	21	19	5	SAY SOMETHING / LAID	◆ JAMES / FONTANA/MERCURY
				★★★ AIRPOWER ★★★	
21	NEW ▶		1	STAY / "REALITY BITES" SOUNDTRACK	◆ LISA LOEB & NINE STORIES / RCA
22	18	13	9	MISS WORLD / LIVE THROUGH THIS	◆ HOLE / DGC/GEFFEN
23	20	23	5	HERE WE GO / SUPERMARKET	◆ STAKKA BO / POLYDOR/PLG
24	NEW ▶		1	IT'S OVER NOW / TRIP	◆ CAUSE & EFFECT / ZOO
25	19	14	18	BACKWATER / TOO HIGH TO DIE	◆ MEAT PUPPETS / LONDON/PLG
26	22	28	3	CLEOPATRA'S CAT / TURN IT UPSIDE DOWN	◆ SPIN DOCTORS / EPIC
27	29	—	2	HEY! / BOINGO	BOINGO / GIANT
28	27	—	2	AFTERNOONS & COFFEESPOONS / GOD SHUFFLED HIS FEET	◆ CRASH TEST DUMMIES / ARISTA
29	24	29	3	ANGELS / DAVID BYRNE	◆ DAVID BYRNE / LUAKA BOP/SIRE/WARNER BROS
30	NEW ▶		1	SABOTAGE / ILL COMMUNICATION	◆ BEASTIE BOYS / CAPITOL

◯ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 400 detections for the first time. ◆ Videoclip availability. © 1994, Billboard/BPI Communications.

Why Put Off Until Tomorrow What You Can Play Today!

Break Today's European Hits In Your Market With **Bobby Sicilia's European Hit Survey** And Take Your Listeners On A Weekly, Two-Hour Journey Through Europe.

The European Hit Survey, the only program of its kind offering a profile of top Pan-European hits, is now available in the United States in a weekly, two-hour magazine format.

Along with the latest music hits, **The European Hit Survey** is packed with information about European lifestyles, updates on current music trends in Europe, entertaining industry news and interviews with today's hot artists.

Steamin' Euro-Jock, Bobby Sicilia, hosts **The European Hit Survey**. He's got the inside track on the music and the artists, and he'll keep your audience listening.

So, don't put off until tomorrow what your listeners can hear today.

- Excite your audience with today's European hits.
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The EUROPEAN Hit Survey

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Don't keep your listeners waiting!

NAB Joint Board Re-elects Fritts As Group Prez/CEO

■ BY BILL HOLLAND

WASHINGTON, D.C.—The joint board of the National Assn. of Broadcasters, meeting June 7 in Arlington, Va., re-elected Eddie Fritts as the group's president/CEO.

Also re-elected as joint board chairman was Wayne Vriesman, VP Radio Group, Tribune Broadcasting.

The previous day, the board elected J. Douglas Williams, president/CEO of Omni Communications and owner/GM of KWOX Woodward, Okla., as radio board chairman.

Richard Ferguson, president/CEO of NewCity Communications, was elected vice chairman of the radio board.

Chief among the subjects discussed by the joint board at the NAB confab was a new anti-alcohol abuse campaign, as well as a formal resolution of opposition against the administration's proposal to tax broadcasters through spectrum use fees to pay for GATT treaty tariff revenues losses.

The radio board called for closer relationships with FCC commissioners and staff to discuss regulatory issues affecting the radio industry.

NAB also is gearing up to deal in the future with a self-funded FCC, which would require fees from its users, including radio and TV, to make up every penny of budgets, such as the recently proposed $21 million for the 1995 fiscal year.

HUNDT ADDRESSES DELEGATES

FCC chairman Reed Hundt addressed more than 100 delgates from the June 8 International Telecommunications Union meeting here to debate and approve a new ITU handbook on radio spectrum monitoring.

Hundt called for sharing international knowledge to aid the growth of a global telecommunications infrastructure.

"Sharing modern monitoring technology and spectrum management techniques," Hundt told the group, "will increase the mutual commitment of nations" to a global infrastructure and will "bring nations together."

On June 3, addressing the American Women in Radio and Television convention in Minneapolis, Hundt called for more women in leadership positions, more flex-time positions in the industry (as there are at the FCC), and predicted that with the arrival of new

WASHINGTON ROUNDUP™

telecommunications services such as personal communications, there will be many new opportunities for women both in management and ownership.

NAB TO REDO HEADQUARTERS

NAB, after unsuccessfully attempting to sell its headquarters building and move to or build a larger structure, has decided to push ahead instead with an $8 million refurbishing effort of its '60s-era building at 1771 N St. N.W., Washington, D.C. The update will include expensive asbestos removal.

NAB will soon start looking to lease temporary office space, most likely in the Connecticut Avenue/Dupont Circle area near the FCC.

CHONG SWORN IN

Although the new Republican commissioner got the nod from Congress last month, Rachelle Chong also got a formal swearing-in ceremony June 6 in

(Continued on page 95)

NETWORKS AND SYNDICATION

(Continued from preceding page)

sports network later this summer. Stone previously worked for the Dallas Mavericks as public relations director. He also has worked as on air at KIXL Austin, Texas.

Former KXTZ Las Vegas station manager **Dave McKay** joins Seattle-based Broadcast Programing as regional manager . . . MediAmerica has obtained the rights to the Woodstock '94 broadcast in New York Aug. 13-14.

The Museum of Television and Radio in New York is presenting "Rock'N'Roll And Radio," a listening series running from June 3 to Nov. 20, and funded by Westwood One chairman **Norman Pattiz**. Music features and radio airchecks from the last 50 years will be aired by such veteran jocks as **Murray the K, Casey Kasem, Alan Freed, Dick Biondi, Elliott Field, Robert W. Morgan, Dewey Phillips**, and **Rosko**.

The newest syndicated radio show to broadcast from the Disney-MGM Radio Studios in Florida is "On Location At Walt Disney World." The one-hour Saturday morning show, co-produced by Florida's Radio Networks and Walt Disney World, features celebrity interviews, Disney trivia, and behind-the-scenes segments. Three other shows, "The **Don McDonald** Show," "Super Gold," and "Better Lawns And Gardens," also originate from the studios.

Oakland, Calif.-based Golden Gate Media Inc. launched the three-hour, midday, relationship-oriented "The **Justin Sterling** Show" May 23. The author and relationship counselor has hosted weekend retreats on relationships.

Premiere Radio Networks reports first quarter revenues up 78.7% from last year, from $1,970,732 to $3,520,784 for the three months ended March 31 . . . SI Communications Inc. debuted "The **Benjamin Chavis** Commentary" June 13. The show airs six days a week and features commentary from the executive director of the NAACP.

Westwood One has announced the lineup for its summer country concert series. The network will be offering live performances by **John Anderson, Boy Howdy, Martina McBride, Doug Supernaw, Mark Chesnutt, Marty Stuart, Rick Trevino, Doug Stone**, and **Tracy Lawrence**. WW1 also will present the world premiere of **Alan Jackson's** new album, "Who I Am," in a 90-minute special scheduled for June 24, four days before the album's release date. Jackson will host the special.

PIONEER TOKIO WHT 100 NOT ONE HUNDRED

Hits! in Tokio

Week of May 29, 1994

1. Drunk On Love Basia
2. I Can't Help Myself Julia Fordham
3. Dream Do Dreamer Brand New Heavies
4. Goody Goody Lisette Melendez
5. I'll Remember Madonna
6. Girls And Boys Blur
7. I'll Be The One Boz Scaggs
8. Have Mercy Yazz
9. The Most Beautiful Girl In The World Prince
10. I Believe Marcelle Detroit
11. The Sign Ace Of Base
12. La La La (Means I Love You) Swing Out Sister
13. I Want You Juliet Roberts
14. Doop Doop
15. I Swear All 4 One
16. Baby I Love Your Way Big Mountain
17. No Gunshot Wort-A-Girl
18. La Vie En Rose Donna Summer
19. So Much In Love All 4 One
20. I'm Still In Love With You Al B. Sure
21. Loser Beck
22. If You Go Jon Secada
23. Just When I Needed You Most Randy Vanwarmer
24. I'll Stand By You Pretenders
25. (She's) Some Kind Of Wonderful Huey Lewis & The News 3
26. Rocks Primal Scream
27. Spiritual Love Urban Species
28. Asahi No Ataru Michi Original Love
29. I'll Take You There General Public
30. Feeling Payi Joelle Ursull
31. Brother Urban Species
32. Tsumibukaku Aishteyo Chara
33. Get Me A Feeling Misty Oldland
34. Midnight At The Oasis Brand New Heavies
35. Down Town Sugar Babe
36. Kemisemano Houseki Do Dakita Shima Miya & Yemi
37. Without You Mariah Carey
38. Stay Eternal
39. Heaven Come Down Jennifer Brown
40. One By One Izit
41. Each And Everyone Laura Fygi
42. Hey D.J. Lighter Shade Of Brown
43. Blue Denim Stevie Nicks
44. I Don't Know Nee
45. Sleeping In My Car Roxette
46. You Peter Frampton
47. Forever Young Pretenders
48. Always Erasure
49. A Fair Affair Misty Oldland
50. 100% Pure Love Crystal Waters

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN/81.3 FM in TOKYO.

J-WAVE 81.3FM

KMMS: Montana's Moose On The Loose

PD Keeps Ratings Up By Keeping Current Down

KMMS-FM (THE MOOSE) Bozeman, Mont., has the distinction of being the highest-rated album alternative station in the country, yet its classic rock lean makes it quite different from other stations in the format.

In a specially commissioned winter Arbitron ratings survey, the station was No. 1 in the market with an 18.7 12-plus share. But while other album alternative stations are as much as 80% current, KMMS-FM is 30%-40% current and its playlist goes back to about 1965.

"We decided that [since] we were the only rock'n'roll station in western Montana, we felt that we had a duty to present rock'n'roll in a fashion that compared old and new," says PD/afternoon host Colter Langan. "We had a wide base of listenership and interest that we felt we could cater to and do it well."

That audience, Langan says, includes "everyone from old hippies that love the early '60s British invasion days to people that were into cutting-edge bands like the Talking Heads in the late '70s" to younger listeners who enjoy more contemporary artists.

A look at a recent afternoon hour illustrates that range: Lowen & Navarro, "All Is Quiet"; the Who, "Bargain"; Del Amitri, "Kiss This Thing Goodbye"; Rolling Stones, "Brown Sugar"; Chris Rea, "Julia"; Elton John, "Levon"; Stevie Ray Vaughn, "Without You"; Nils Lofgren, "Just A Little"; the Byrds, "Love That Never Dies"; Santana, "Black Magic Woman/Gypsy"; Toad The Wet Sprocket, "Fall Down"; Michelle Shocked, "Anchorage"; and John Hiatt, "Real Fine Love."

The station is consulted by album alternative expert Dennis Constantine, who Langan says "sort of steers us to an overall sound."

In a recent conference call with programmers at all of the Constantine-consulted stations, Langan says he felt "kind of like an outsider" as the programmer of a classic-based station in a format where the current joke is "here's another five in a row that you don't know."

During that call, Langan made the point that album alternative is very much like hot country in that it is 80% current and filled with unfamiliar artists, yet hot country is extraordinarily successful in many markets. The difference, according to Langan, is that "country radio has a familiar formula. You know what the lyrics will be about and what the song progressions will sound like, so it has a certain comfort zone that goes with it. One of the keys for [album alternative] will be to find that comfort zone.

"It all depends on the overall package that your station puts out," he adds. "With AAAs, depending on how you package them and what your profile is in the community, you can challenge the adult listener who is bored with rock."

The key, Langan says, is not to have a "hipper than thou" attitude on the air, but rather "an excited feeling [like] 'we found a new artist and we want to turn you on to it.' You can make a connection with the listener in the 25-54 age group that may not bring you numbers, but will bring you revenues that will make you a success [by] appealing properly to listeners and clients."

Langan recognizes that his situation in Bozeman is different from that of most other album alternative stations and admits that a lack of competition is a factor in the station's success.

"We're in such a unique situation in an area where we are the only outlet commercially for rock'n'roll," he says. "Others are up against niche marketing. They have album rock and classic rock on either side of them so they have to narrow their focus. We can cover a lot of different kinds of music and keep the familiarity very high."

Another factor in KMMS-FM's success in the winter book was the sign-on of new 100kw country FM KZLO, which effectively split the audience of country leader and previous market dominator KBOZ-FM.

Although there is no direct format competitor, Langan notes that he's up against three country stations, a National Public Radio outlet, a hot AC, a contemporary Christian station, and the college station, which plays rock, folk, jazz, alternative, and hip-hop music.

KMMS-FM's parent company, Gilbert Broadcasting Corp. of Montana, also owns two other stations in Bozeman: N/T KMMS-AM, which is the local outlet for Rush Limbaugh, and new soft AC station KSCY, which signed on at the end of April.

Langan says KMMS-FM is oriented toward the 25-54 demo, and skews primarily toward men.

The lineup includes morning man Sean Donahue whose father, Tom Donahue, was one of the founding fathers of rock radio. Midday host Dave Cowan was the station's original PD and is now OM. Evening host Kim Rossi has been with the station almost two years, and overnight jock Joe Bohannon has been with the station since it was AC KUUB.

Langan got into radio in the late '70s at then-AC KDXT Missoula, Mont. He later returned to his hometown of Bozeman to work at Montana State University's station, KGLT, as well as the now-defunct commercial station KCDQ-FM.

In 1986, he moved to WBCN Boston, where he started answering the phones and worked his way up to morning show producer. At the same time, he served as road manager for Boston band O Positive. Four years later, he returned to Bozeman to attend Montana State. He returned to KGLT and worked there until the following year when KBPI Denver's Kip Gilbert and his wife, Joan, came to Bozeman to launch KMMS-FM.

After a year and a half as MD/night jock there, Langan was upped to afternoons in late 1992, then added PD duties in April of this year.

As a programmer, one of Langan's pet peeves is that some labels have yet to really understand the album alternative format, despite the estimated 80 stations that are currently programming it.

"I think the labels have yet to catch up with AAA radio and fully understand the potential," he says. "Until recently, many major labels didn't even have someone to work the format. We were approached by people used to working album rock or modern rock who used that mentality. They'd call and say '[this record is] huge at Cities 97 [KTCJ/KTCZ Minneapolis] and KBCO [Denver] and KFOG [San Francisco], you should get on it.' We say, 'Hey, we're not one of those places.' It may sound like an elitist attitude, but it's worked for us."

Another peeve is what he calls the "dumping ground" mentality, which occurs frequently when labels pin their hopes on the format to break an artist who cannot be easily classified.

"The dumping ground mentality has gotten very boring for AAA programmers," says Langan. "They're sick of getting CD after CD of singer/songwriters who all sound alike.

"The amount of currents typical AAA stations are playing may be part of the problem," he continues. "We typically program 30-40 currents and people always ask me why don't we expand that. If we do that we don't give the listeners a chance to become familiar with the artists that we want to really see succeed. When you've got 60 currents on the air, a lot of stuff is going in one ear and out the other. I think [limiting currents has] been a big part of our success."

PHYLLIS STARK

Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 43 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS	WKS. ON	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ NO. 1 ★★★	
1	1	4	12	I'LL REMEMBER MAVERICK/SIRE 18247/WARNER BROS	◆ MADONNA 2 weeks at No. 1
2	3	3	17	THE SIGN ARISTA 1-2653	◆ ACE OF BASE
3	4	2	15	LOVE SNEAKIN' UP ON YOU CAPITOL 58125	◆ BONNIE RAITT
4	5	7	12	BEAUTIFUL IN MY EYES SBK 58099/ERG	◆ JOSHUA KADISON
5	6	8	7	IF YOU GO SBK 58166/ERG	◆ JON SECADA
6	9	13	4	CAN YOU FEEL THE LOVE TONIGHT HOLLYWOOD 64044	◆ ELTON JOHN
7	2	1	25	NOW AND FOREVER CAPITOL 58005	◆ RICHARD MARX
8	6	12	13	YOU MEAN THE WORLD TO ME LAFACE 2-4054/ARISTA	◆ TONI BRAXTON
9	10	6	6	SOME KIND OF WONDERFUL ELEKTRA 64942	HUEY LEWIS & THE NEWS
10	7	8	25	EVERYDAY ATLANTIC 87300	◆ PHIL COLLINS
11	10	12	10	BABY I LOVE YOUR WAY RCA 62780	◆ BIG MOUNTAIN
26	12	8	10	STREETS OF PHILADELPHIA COLUMBIA 77384	◆ BRUCE SPRINGSTEEN
13	18	18	6	ANYTIME YOU NEED A FRIEND COLUMBIA 77499	◆ MARIAH CAREY
14	12	18	6	I SWEAR BLITZZ 87243/ATLANTIC	◆ ALL-4-ONE
26	12	10	30	THE POWER OF LOVE 550 MUSIC 77230	◆ CELINE DION
16	20	28	6	MISLED 550 MUSIC 77344	◆ CELINE DION
				★★★ AIRPOWER ★★★	
17	26	26	4	WILD NIGHT ◆ JOHN MELLENCAMP/ME'SHELL NDEGEOCELLO MERCURY 898 738	
18	18	18	18	BREATHE AGAIN LAFACE 2-4054/ARISTA	◆ TONI BRAXTON
26	21	18	18	BECAUSE THE NIGHT ELEKTRA 64595	◆ 10,000 MANIACS
18	22	10	22	WHAT MIGHT HAVE BEEN WARNER BROS 18365	◆ LITTLE TEXAS
18	18	18	20	WITHOUT YOU COLUMBIA 77358	◆ MARIAH CAREY
26	23	18	18	COMPLETELY COLUMBIA 77376	◆ MICHAEL BOLTON
26	18	39	25	HAVING A PARTY WARNER BROS 18424	◆ ROD STEWART
24	27	30	6	TELL ME WHERE IT HURTS REUNION 62813/RCA	◆ KATHY TROCCOLI
25	20	28	6	LOVE IS ALL AROUND LONDON ALBUM CUT/PLG	◆ WET WET WET
26	28	25	12	IN THE TIME IT TAKES REPRISE ALBUM CUT	BETH NIELSEN CHAPMAN
27	25	27	6	THE MOST BEAUTIFUL GIRL IN THE WORLD NPG 72514/BELLMARK	◆ ♁
28	10	10	6	EVEN IF MY HEART WOULD BREAK ARISTA 1-2674	KENNY G/A. NEVILLE
26	28	28	6	THE WOMAN IN ME CAPITOL 58154	HEART
30	12	—	6	MAYBE LOVE WILL CHANGE YOUR MIND MODERN 98270/ATLANTIC	STEVIE NICKS
31	33	12	8	COME TO MY WINDOW ISLAND 858 028/PLG	◆ MELISSA ETHERIDGE
32	32	35	8	MR. JONES DGC ALBUM CUT/GEFFEN	◆ COUNTING CROWS
				★★★ HOT SHOT DEBUT ★★★	
33	NEW ▶		4	AIN'T GOT NOTHING IF YOU AIN'T GOT LOVE COLUMBIA ALBUM CUT	M. BOLTON
34	36	36	18	FOUND OUT ABOUT YOU A&M 0418	◆ GIN BLOSSOMS
30	36	28	12	IN WALKED LOVE ARISTA 1-2679	EXPOSE
36	NEW ▶		6	WILD WORLD ATLANTIC 87308	◆ MR. BIG
26	18	31	13	LULLABYE (GOODNIGHT, MY ANGEL) COLUMBIA 77363	◆ BILLY JOEL
30	18	39	6	STANDING RIGHT NEXT TO ME MCA 54760	◆ KARLA BONOFF
39	40	16	18	ROCK AND ROLL DREAMS COME THROUGH MCA 54757	◆ MEAT LOAF
40	NEW ▶		7	DON'T TURN AROUND ARISTA 1-2691	◆ ACE OF BASE

◯ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ◆ Videoclip availability. © 1994, Billboard/GPI Communications.

HOT ADULT CONTEMPORARY RECURRENTS

6	6	7	6	THE RIVER OF DREAMS COLUMBIA 77086	◆ BILLY JOEL
6	—	—	6	SAID I LOVED YOU...BUT I LIED COLUMBIA 77260	◆ MICHAEL BOLTON
6	—	—	6	PLEASE FORGIVE ME A&M 0422	◆ BRYAN ADAMS
6	6	3	6	I CAN SEE CLEARLY NOW CHAOS 77207	◆ JIMMY CLIFF
6	3	6	6	HERO COLUMBIA 77224	◆ MARIAH CAREY
6	6	6	13	DREAMLOVER COLUMBIA 77080	◆ MARIAH CAREY
6	6	6	6	ALL ABOUT SOUL COLUMBIA 77254	◆ BILLY JOEL
6	6	6	6	JESSIE SBK 50420/ERG	◆ JOSHUA KADISON
6	6	6	24	I DON'T WANNA FIGHT VIRGIN 12652	◆ TINA TURNER
10	—	—	13	REASON TO BELIEVE WARNER BROS. 18427	◆ ROD STEWART

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

COUNTRY RADIO LEVELS OFF

(Continued from page 89)

36.9% last summer. The loss of six outlets made top 40 the second-biggest station loser, after country, and bumped it down from sixth to eighth most-programmed format.

• **R&B** was off in every demo and daypart except for nights, when it was flat at 14.1%, and men 18-plus, where it held steady at 7%. With eight more stations in the format since the fall, R&B was the second-biggest station gainer after Spanish.

• **Album rock** was off 8.6%-8.5% 12-plus, its lowest share in four years. It was also off in every demo and daypart except for men, where it was up 11.9%-12%, and middays and nights, when it was flat.

• **Oldies** was up 6.4%-6.5% 12-plus and posted its best share since summer 1992. A 4.2%-4.7% gain in the 18-34 demo indicates much of this growth resulted from the new '70's-based oldies stations that have been springing up since last summer.

• **Spanish**, like N/T, posted its best-ever share this quarter, rising 4.6%-4.8%. That format has added an impressive 1.5 shares since the format ratings were initiated. Its best growth demo this time out was teens, where it grew 3.6%-4.3%. A slight gain of .2 shares among women 18-plus was enough to put the format in a tie with album rock for seventh place in this demo. Spanish also added 15 new outlets since the fall.

• **Classic rock** remains a very consistent format, holding steady at 3.7% for the third consecutive quarter.

• **Adult standards** was off slightly at 3.0% after three consecutive 3.2% shares.

• **Modern rock**, which has been on a slow and steady climb over the last year, once again posted its best-ever share and was up 2.1%-2.2% from the fall.

• **Adult alternative**, also a very consistent format, was up 2.0%-2.1% 12-plus.

• **Religious** remained flat at 2.1% for the fifth consecutive quarter.

• **Classical** was off 2.0%-1.9% from the fall.

• **Easy listening** dipped 1.2%-1.0%, its lowest share since summer 1992.

For complete ratings information, see charts on this page and page 89.

Population Growth in Hispanic Mkt.

NEW YORK—Anticipated growth of the U.S. Hispanic population will bring good news for stations targeting that audience in the coming years.

A newly released study of the Hispanic marketplace conducted by the Interep Radio Store found that Hispanic households, which now command an aggregate income of $184.5 billion, will continue to post phenomenal growth in the next six years. By the year 2000, the study found, the number of Hispanic adults in the 25-54-year-old demo are expected to grow by 49.8% and will then account for 71% of all Hispanic households. The total Hispanic population is expected to increase 35.3% by 2000.

The study, titled "Affluence Comes With Age For Hispanic Households," also found that more than 2.3 million Hispanic households already possess a combined $21 million in discretionary income for vacations and luxury items, amounting to an average of $8,830 per household.

Hispanics are also heavy radio listeners. The study found that Hispanics ages 12-plus listen to the radio an average of 25 hours and 15 minutes each week, which is higher than the national average of 22 hours for all people 12-plus.

Not surprisingly, the Spanish-language format is preferred among Hispanics, 42.1% of whom listen to it. The second-most preferred format is top 40 (16.1%), followed by AC (10.1%), N/T (5.5%), AC (10.1%), oldies (5.4%), and country (5.2%).

PHYLLIS STARK

HITS OF THE '70S SOUND SWEET AGAIN

(Continued from page 89)

the same." WEBE, which reduced its number of '60s hits from two to one an hour, has hosted its own '70s weekend show for a couple for years. Hansen has been encouraged by listener response, both in phone requests and attendance at station-sponsored '70s events.

Programmers add that playing too much '60s material can blur the line for listeners between AC stations and oldies outposts. And since oldies are so often entrenched, competing with them (or being perceived as competing with them) does no good, says Peter Smith, MD at Philadelphia AC WMGK.

Lately, a different kind of oldies has emerged—'70s-based oldies. Programmers of those stations are so enamored with 20-year-old hits that they're punching out "Oh Girl," "Sir Duke," and "Last Dance" on a continuous basis. McVay, who consults a handful of such stations, tells his ACs not to react—either by adding or subtracting their load of '70s hits—to a full-time '70s oldies player.

With different formats now battling over them, songs from the '70s have clearly won newfound respect. "There's something about 20 years ago" that listeners can't resist, says Florentino.

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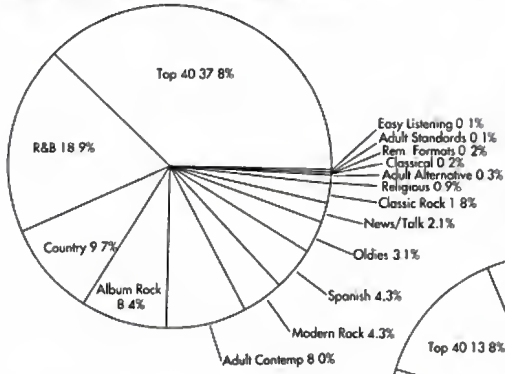
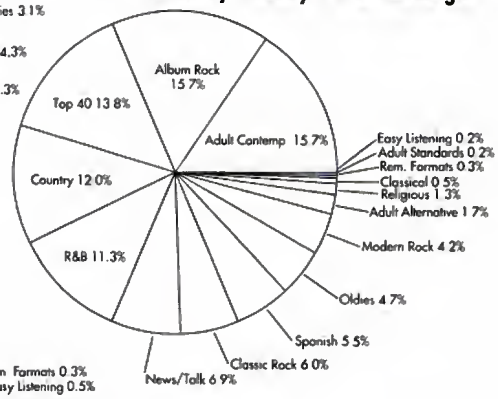
FORMAT SHARE WINTER '94 ARBITRONS

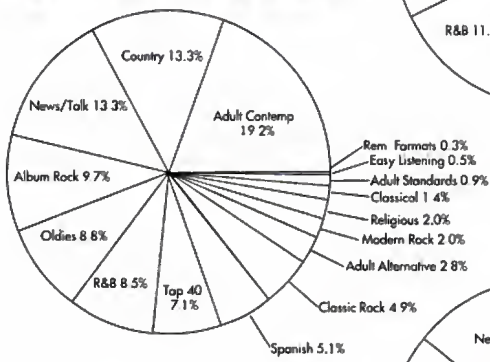
Persons 12-17 Monday-Sunday 6 a.m.-Midnight



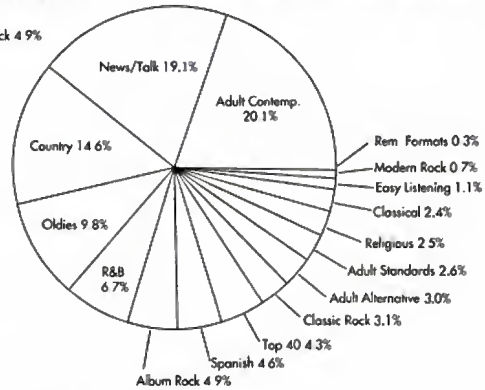
Persons 18-34 Monday-Sunday 6 a.m.-Midnight



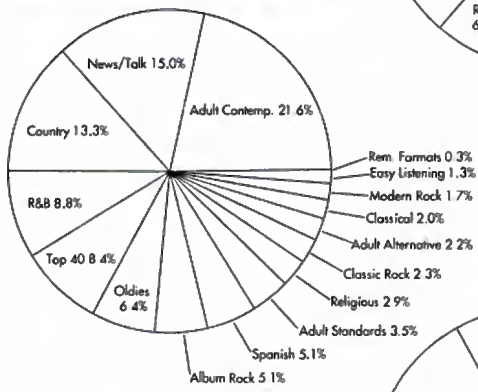
Persons 25-54 Monday-Sunday 6 a.m.-Midnight



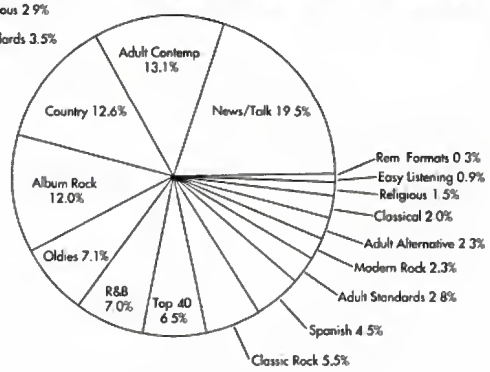
Persons 35-64 Monday-Sunday 6 a.m.-Midnight



Women 18+ Monday-Sunday 6 a.m.-Midnight



Men 18+ Monday-Sunday 6 a.m.-Midnight



Source:
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Smoke Clears In Leichtman's WLW Suit; WXRB Pittsburgh's 'Sick' Listener Stunt

AN ON-AGAIN, OFF-AGAIN lawsuit filed against WLW Cincinnati, parent Jacor Communications, and WLW talk hosts **Andy Furman** and **Bill Cunningham** by anti-smoking activist **Ahron Leichtman** has been settled, according to the Cincinnati Post.

Leichtman filed the suit in 1992 after Furman allegedly blew cigar smoke in his face during Leichtman's on-air interview with Cunningham. The plaintiff, who is executive director of a group called Citizens for a Tobacco-Free Society, claimed he was assaulted by the smoke.

The settlement reportedly calls for reimbursement of Leichtman's legal fees, a written apology from Furman, an hour of WLW air time, access to a studio that has been smoke free for at least 24 hours, and assurance that neither Furman nor Cunningham will be in the building when Leichtman uses his air time.

In other news, **WXRB** Pittsburgh PD **Tommy Nyce** reports the station took out a $100,000 insurance policy for 30 days on the "most unhealthy listener" it could find. If that person dies during the 30 days, one lucky WXRB listener will pocket the $100,000 payoff.

Keith Skurke from nearby West Deer, Pa., is the volunteer patient. A heavy smoker with three brain tumors, Nyce says the station checks in every day on the air to "see if he's hanging in there, if you know what I mean."

For those of us who think the promotion is just a bit too uncouth to be for real, Nyce says, "listen to the radio and find out for yourself."

The summer Arbitron book will be the last for two markets—Anaheim, Calif., and San Diego North County—defined by Arbitron as "embedded metros" because they are part of larger metro areas Los Angeles and San Diego, respectively. Anaheim was market No. 16. San Diego North was market No. 60. Three other markets—Trenton, N.J., San Luis Obispo, Calif., and South Bend, Ind.—are being upped from one to two books a year beginning this fall.

Arbitron is now actively seeking clients for custom surveys of children's radio listening in the wake of the recent release of a survey conducted for Children's Satellite Network (Billboard, June 4).

Great American Communications Company has officially changed its name to Citicasters Inc. (Billboard, May 28).

PROGRAMMING: NEW FORMAT FOR LA

Los Angeles is expected to have its first album alternative outlet by the end of the month. Although no details have been released yet about which station, consultant **Dennis Constantine** has already hired the entire staff and is now in the process of assembling a music library ... Adult alternative **KAJZ/KBJZ** Los Angeles change calls to **KACD/KBCD**.

As expected, **WLS-FM** Chicago, which now simulcasts N/T **WLS-AM**, will split off with its own, younger-targeted talk format beginning Monday (13). Former crosstown **WKQX** (Q101) morning man **Robert Murphy** will host mornings. Chicago Sun-Times columnist **Richard Roeper** will host the 9-11 a.m. shift. Syndicated host **Rush Limbaugh** will be simulcast from the AM in middays and rerun in overnights. Current WLS late-night host **Jay Marvin** will handle afternoons on the FM now and has not been replaced on the AM. **KSTP-AM** Minneapolis talk host **Turi Ryder** will host nights. **Johnny Von**, formerly with WKZW Peoria, Ill., will host late nights. Afternoon producer **Keith Spence** is upped to senior producer.

by Phyllis Stark
with reporting by Eric Boehlert and Brett Atwood

KITS (Live 105) San Francisco OM **Richard Sands** is upped to VP programming ... **KBLX-AM** San Francisco flips from a simulcast of R&B/adult **KBLX-FM** to an Asian format with the new calls **KVTO**.

WYXR (Star 104.5) Philadelphia PD **John Cook** and morning man **Matt Alan** exit. Permanent replacements have not been named for either position. APD **Anne Gress** becomes interim PD ... **WEEI** Boston PD **Phil Sirkin** and marketing director **Patrice Donley** exit. **Lou Imbriano** is upped to programming coordinator. **Julie Driscoll** is upped to marketing/promotion coordinator.

After several weeks of stunting, top 40/adult **KFMB-FM** (formerly B100) San Diego sticks with a slightly more AC version of its previous format, but picks up the new handle "Star 100.7." The station also has a new lineup: former **WNCI** Columbus, Ohio, morning co-host **Shawn Ireland** and **WKZW** Peoria, Ill., morning hoat **Donna Davis** are teamed for mornings; P/T jock **Kim Morrison** was upped to middays, as previously reported; former crosstown **KKLQ** night personality **Dave Smlley** will do afternoons; **WSSX** Charleston, S.C., night host **Dominica** will handle nights; and **KIIS** Los Angeles morning show producer **China More** will do overnights.

KKLQ is now simulcasting on nearby sister station **KGMG** (AM 1320) Oceanside, Calif., which had been adult standards. KGMG's calls will be flipping to **KKLQ-AM**.

WVTY Pittsburgh PD **Bruce Gilbert** adds programming duties at sister station **WTAE**, replacing **Tom Clendening**, now at **KIRO-AM-FM** Seattle. With Gilbert overseeing both stations, WVTY MD **Scott Alexander** adds the programming coordinator title there, as does production director **Ron Adams** at WTAE.

Brian Thomas is out as PD at **WRBQ-FM** (Q105) Tampa, Fla. GM **David Manning** is accepting T&Rs ... **Haz "Montana" Alwattar** lands the PD job at **KMJI** Denver, last held by **Dave Ward**. Alwattar previously was with Critical Mass Media.

As expected, **KXPK** (the Peak), known as "Denver's Rock Alternative," signed on at 96.5 June 8. **Bruce Jones**, PD from **KNNC** Austin, Texas, arrives as MD/afternoons. **Bruce MacKay**, a longtime vet at crosstown **KBPI**, hosts mornings. PD **Doug Clifton** follows in middays. The night jock is **Jackie Selby** from **KZYR** Vail, Colo. For now, board ops are handling overnights. The station spins 70% library cuts and targets the 25-54 demo.

KNNC APD **Lynn Barstow** is upped to PD, replacing Jones. Barstow is accepting T&Rs to fill his old APD slot ... **Vernon Kay** takes over PD/morning duties at **KSAM** Austin, replacing **Danny McWilliams**. Kay arrives from **KAJA** San Antonio. Also, **John Paul Stevens** is upped from afternoons to MD at KSAM. McWilliams had held that title as well.

Bill Betts joins **KRXQ** Sacramento, Calif., as OM. He previously was PD at **KBPI** Denver ... **WCNV** Charlotte, N.C., which had been silent, signs back on with ABC/Satellite Music Networks' adult standards format with the new calls **WIST**. The station was taken over in a local marketing agreement with an option to be purchased by crosstown **WHVN/WAVO**.

WNOE/KGTR New Orleans PD **Ted Stecker** exits to become senior country PD at Radio Equity Partners L.P. ... **Tom Barnes** has been upped from associate to partner at **Jon Sinton Associates Inc.** The company's consulting division will be renamed Sinton, Barnes & Associates.

Former N/T outlet **WCEO** Birmingham, Ala., signs on with Christian country Monday (13) with the new calls **WDJC-AM** ... **KROL** El Paso, Texas, signs on at 99.5 programming Morningstar Radio Networks' contemporary Christian format.

New hot AC outlet **WQFL** (formerly **WFXZ**) signs on in New Bern, N.C. ... **WBDX** Chattanooga, Tenn., flips from hot AC to N/T.

Fox Children's Network will bow July 3 with 36 affiliates, including top 40 stations KIIS Los Angeles, **WHYI** (Y100) Miami, and **WEZB** (B97) New Orleans, and album rock **WFXB** St. Louis. The two-hour "Fox Kids Countdown" will air Sunday mornings on those stations, and will feature guest hosts from Fox television shows.

LIFELINES

We're sorry to report the recent deaths of two talented broadcasters, **Stan Reynolds** and **Sondra Gair**.

WASH Washington, D.C., evening host Reynolds, 44, died May 30 of a heart attack. He had been with WASH for just eight months and previously worked at **WMGF** Orlando, Fla. Reynolds is survived by his wife, **Karen**, and three children.

Mike Harris is handling Reynolds' shift for now.

Veteran radio journalist Gair, 70, died May 25 in Chicago of complications from breast cancer. Gair had been with **WBEZ** Chicago since 1974, and had been executive producer and host of the station's midday talk show since 1986. She was inducted earlier this year into the Chicago Journalism Hall of Fame.

Gair is survived by two sons, **Judd Rose** and **Roger Rose**; a daughter, **Patricia Sweeney**; a brother, **Seymour Gair**; her mother, **Rose Gair**; and three grandchildren.

She has been replaced on air by her former producer, **Jerome McDonnell**.

In much happier news, congratulations to PROMAX VP promotions (and Boston radio veteran) **Lou Bortone**, who married Genesis Entertainment promotion manager **Diane Endres** May 28 in Los Angeles.

PEOPLE: GRIFFIN EXITS K-ROCK

Veteran **WXRK** (K-Rock) New York jock **Meg Griffin**, who had most recently been doing late nights, has resigned from the station ... **Jim Kozimer**, the voice of the Philadelphia 76ers for the last two seasons, is returning home to Chicago to become evening host at sports station **WMVP**, according to the Philadelphia Inquirer.

On the heels of last week's promotion of weekend jock **Dean Carlson** to MD at **KMTT** Seattle, another P/T jock, **Tami Bennett**, has been upped to nights. Both replace former MD/night jock **Brad Dolbeer**, who exits ... **WBZZ** (B94) Pittsburgh night jock **Mike Neil** exits. PD **Buddy Scott** is actively seeking a replacement and wants T&Rs.

In a well-orchestrated stunt, **WMMS** Cleveland has inked a new morning team but refuses to reveal their identities. The station has even gone so far as to send the press pictures of the duo with bags over their heads. Expect an announcement shortly that crosstown **WENZ** morning men **Brian Fowler** and **Joe Cronauer**, whose contract expires July 12 and is not being renewed, will be flying to the Buzzard. No word on the future of WMMS interim morning man **Ross Brittain**.

P/T jock **Mike Kelly** is upped to middays at **WJMK** Chicago, replacing **Shawn Burke** ... Talk host **Joel Spivak** returns to **WWRC** Washington, D.C., for middays, where he will replace **Jeff Kamen**.

WNVZ Norfolk, Va., afternoon host **Hollywood Harris** moves to sister station **WJMH** Greensboro, N.C., for mornings, where he will be paired with current morning host **Kendall**. No replacement has been named at WNVZ ... **KKXX-FM** Bakersfield, Calif., midday host **Alix Peterson** joins **KBOS** (B95) Fresno, Calif., for the same duties, replacing **Lorraine Love**, now in mornings.

JoJo from **WAAF** Worcester, Mass., arrives as the new music coordinator at **WPXY** Rochester, N.Y., replacing **Cat Collins**, now at **WJMN** Boston (Billboard, June 11). Also, **J.T. Rice**, from crosstown **WDKX**, takes over Collins' old late-night air shift at WPXY ... **Kelly Nash** exits nights at **WKCI** (KC101) New Haven, Conn. PD **Kid Kelly** is handling that shift for now while accepting T&Rs.

newsline...

DARRYLL GREEN has been upped from VP/station manager to VP/GM at WGCI-AM-FM Chicago. Marv Dyson, who had been president/GM, remains as president.

JERRY GREENBERG and David Dennis join Westwood One's board of directors. Greenberg is president of MJJ Music. Dennis is managing director, investment banking, for Donaldson, Lufkin & Jenrette Securities Corp.

BEVERLY TILDEN, the longtime WXKS (Kiss 108) Boston VP of marketing, exits for the newly created station manager job at crosstown WEEI.

CHRISTINE WOODWARD-DUNCAN has been upped from VP/GM of WENS Indianapolis to senior VP at parent Emmis Broadcasting. She will continue to manage WENS and add GM duties at new sister station WKLR. Thomas Severino becomes GM at new Emmis acquisition WIBC Indianapolis. He previously managed WCKY/WIMJ Cincinnati.

JERRY BOULDING, who has been president of trade publication The Urban Network for the last six and a half years and is a veteran urban programmer, has left the publication to pursue other interests, including developing a new urban adult format, consulting, teaching, and completing a book he is writing.

PERRY MICHAEL SIMON, PD of WBUD and WKXW (New Jersey 101.5) Trenton, N.J., exits to become VP/GM at new Jarad Broadcasting property (and WDRE Long Island, N.Y., affiliate) WWCP Albany, N.Y. He replaces Jeff Weber.

REGENT COMMUNICATIONS is acquiring the stock of Westcom Broadcasting of Nevada, a subsidiary of Lepercq Capital Management and licensee of KRLV Las Vegas. Regent will exchange its stock for Westcom stock, making Lepercq an investor in Regent.

STATION SALES: WVOC Columbia, S.C., from Clayton Radio to Benchmark Communications, owner of crosstown WCOS-AM-FM/WHKZ, for $2.5 million; WZNY Augusta, Ga., from Benchmark to Savannah Valley Broadcasting Co., owner of crosstown WBBQ-AM-FM, for $3.9 million; KAMX-AM-FM Albuquerque, N.M., from Coastal Communications to Bengal Communications for $750,000.

SALE CLOSINGS: KEGE (formerly KRXX-FM) Minneapolis from Entercom to Capital Cities/ABC for $21 million.

BOOK DISTRIBUTOR TURNS TO MUSIC RACKING WITH WESTERN BUY

(Continued from page 6)

ing to its current account base.

He declines to provide Anderson News annual revenues. Billboard estimates that Western Merchandisers generates above $600 million a year in revenue.

Wal-Mart, the largest U.S. retailer, acquired Western Merchandisers from the Marmaduke family in 1991, paying $28 million in company stock. John Marmaduke, Western Merchandisers president, will leave the company to concentrate on running the Hastings Books, Music & Video chain, which is still owned by his family.

Bill Lardie, formerly a regional VP for Anderson News operating out of its Denver facility, has been named president of Western Merchandisers, replacing Marmaduke, who will continue to hold a seat on the company's board of directors. The rest of the Western Merchandisers management team stays in place, and Amarillo, Texas, will remain the company's headquarters.

Although both Anderson and Marmaduke point to the synergies and economies of scale provided by the acquisition, they emphasize that employees need not fear for their jobs.

Hastings formerly leveraged the Western Merchandisers staff and bought most of its product from the wholesaler. Marmaduke, who is also CEO of Hastings, says the 91-unit chain will build its own support functions, "taking some [Western] people with it so there will be additional job opportunities."

Marmaduke says Hastings will continue to buy from Anderson News past the end of its contract with Western Merchandisers, which ends in early 1986.

Anderson adds, "At the rate Anderson and Western are [each] growing, there won't be any fewer associates. I see additional [distribution] centers and staff, not consolidation."

During the past seven to 10 years, Anderson News has grown at a compounded rate of about 20%, Anderson says. And while he declines to say whether the deal includes an extended contract for Anderson News to continue to rack Wal-Mart, he says, "We expect dramatic growth from Wal-Mart" business.

In fact, between offering its expanded product line to existing customers and handling the Wal-Mart growth, Anderson News will experience such "dramatic growth" that the company will concentrate on managing that business, before looking to sign new accounts, Anderson says.

Anderson News already has a very close relationship with Wal-Mart, servicing 200 of the chain's stores with magazines, 100 with books, and the entire 2,000-unit chain with collector cards and comic books.

Marmaduke says Wal-Mart has a "great comfort level" in Anderson News.

As for why Wal-Mart sold Western Merchandisers, Marmaduke reports, "A reason that Bill [Fields, president of the Wal-Mart store division] gave all the associates was that when I announced that I would not renew my contract, the feeling at Wal-Mart was to look for additional talent."

Marmaduke says he decided not to renew his contract because "after the death of my father, I did some strategic planning and determined that I needed to spend more time with Hastings. But Western's growth kept making me spend more time with it to the detriment of Hastings."

THE REAL McCOY

Meanwhile, in Michigan, Handleman reportedly will announce its purchase of Starmaker, in Eatontown, N.J., Tuesday (14). Sources say a letter of intent has been signed. "It's the real McCoy," according to one. "It's a done deal."

This deal is the latest in an effort by Handleman to increase its entertainment software manufacturing. It already has a substantial presence through subsidiary Video Treasures, which had estimated sales of about $75 million in 1993. Video Treasures mainly supplies video titles, but has been moving into music as well.

In addition, a joint venture with Grupo VideoVisa to form a company in Mexico will further enhance Handleman's capabilities as an entertainment software source (see story, page 45).

If it successfully completes its deal for Starmaker, Handleman will pick up a company that is thought to have finished 1993 with $22 million in sales, a gain of 6%-8%. Thanks to Handleman's retail clout, growth should accelerate, but Starmaker already has a strong base of direct accounts.

Five-year-old Starmaker is owned by partners Ken Palmer and Al Schiefelbein, who are expected to move to Handleman headquarters in Detroit, where they will join the rack's other home video label, Video Treasures, headed by George Port. Video Treasures and Starmaker will operate separately, reporting to Lou Kircos, Handleman executive VP for corporate development and subsidiaries.

Handleman, which held its annual sales meeting earlier this month in Nashville, should have a busy year in video thanks to an avalanche of direct-to-sell-through titles like "Jurassic Park" and "Snow White." But price competition puts a tight squeeze on profits. "You don't make a lot of money selling the megahits," says a Handleman executive. The margins on company-owned releases are much better.

Starmaker's lineup of television miniseries, its "Saturday Night Live" releases and budget movies, including animated versions of "The Little Mermaid" and "Thumbelina," complement Video Treasure's catalog, which focuses on children's titles such as "Thomas The Tank Engine," Backyard Productions output, and fitness. Video Treasures will introduce a Kathie Lee Gifford exercise tape at the Video Software Dealers Assn. convention in Las Vegas next month.

For other rackjobbers, Anderson's purchase of Western Merchandisers is something of a wake-up call. "We're very sobered by it," says Ingram Merchandising Services president Ray Capp. "It's a first-class deal" that frees Western from the "obvious connection" with Wal-Mart.

Late last month, Capp picked up 750 Sears and 341 Montgomery Ward outlets that IMS will begin to service in early July. He also hired former Rank Retail account executive Charles McLaughlin, based in Chicago, to oversee both chains, which will be taking IMS into more stores. Video and books "are growing like a weed," says Capp. "We would love to see more audio business."

Ingram Entertainment also wants more from grocers. Sources say the distributor is sponsoring a buyers' convention June 21-22 in Reno, Nev., for Fleming, the preeminent food wholesaler. Indications are that video vendors will be well represented, a first for Fleming, which has done little in sell-through or rental. "Fleming is the Handleman of food," says a home video executive. "They're a monster."

PERFORMANCE FUNDS AT ISSUE IN U.K.

(Continued from page 6)

is sure to start applying pressure unless most legislative work is completed by the end of this year. PPL, the IMF, and other interested parties are making submissions to the U.K. government's Department of Trade and Industry in an attempt to shape the law.

Among other rights, the directive gives performers a right to derive "equitable remuneration" when their recordings are publicly performed. This right is separate from the record company's right. Previously, the record companies alone had the right to such remuneration under the Rome Convention, and in the U.K., they have administered those rights collectively through PPL.

PPL acknowledges that it will have to change the way it distributes its income, but says collection will remain its prerogative. A spokeswoman says, "The performers have been given a statutory right to receive money, but they are not the copyright owners, and so they can't exercise the right to collect for the use of the music. The record companies remain the copyright owners."

Until now, featured or "named" artists have received "ex gratia" payments from PPL, with no accompanying statements of how the income has been earned. Named artists receive 20% of PPL's income.

But musicians are hoping to flex their muscle with new-found rights gained through the European Commission directive.

The IMF is considering allying itself with other organizations, including the Musicians Union, songwriters' guild BASCA, theatrical union Equity, and Re-Pro, which represents the interests of studio producers and engineers.

Dennis Muirhead, chairman of Muirhead Management and IMF council chairman, says while the musicians' share of the revenues should be "equitable," it may not be the 50% many managers are known to favor. "It's basically about identifying a cake of 100% and determining who should have a share of that cake. If we now acknowledge that producers have a right to a share, then ours will certainly be less than 50%," Muirhead says.

One key idea being examined by the IMF is the possiblity that some PPL income would count toward recoupment of an artist's advance.

John Morton, president of the International Federation of Musicians and secretary of the Musicians Union for 20 years, addressed an IMF meeting June 7 in London, telling managers, "These are times of great changes in rights. Rights which used to be hardly known are now becoming material and will generate substantial money."

Morton advocated a united artists' front to negotiate with PPL. "The idea of collective action has become somewhat outdated, but it's the only way we can get fair treatment," he said. "The artists can't approach the [government] directly. Some of the opinions will be represented through the IMG, some through the Musicians Union. When you come to dealing with the European Commission, the representation has to be through a collective organization."

Such a move would give greater bargaining power to the creative interests with the combined clout of orchestras through the MU, theatrical and opera singers via Equity, and popular artists with the IMF.

But a collective approach has the potential to complicate negotiations with PPL, which already is in dispute with the Musician's Union over payments to unnamed artists, such as session musicians. In 1988 the government placed an obligation on PPL to pay this money to specific musicians, rather than to the union, which used the funds for social and cultural purposes.

Since then, PPL has withheld the payments it used to make to the MU for session musicians. This 12.5% of collections will be held in escrow until PPL is convinced that the union has the facilities to distribute the money fairly among those musicians who performed on the records that earned the fees.

PPL has asked for an indemnity from the MU before handing over the payments in order to protect itself from liability to those who believe they should receive a distribution.

One problem facing the IMF is that it does not have a comprehensive mandate to represent popular musicians across the board. While the management of Genesis, Dire Straits, Simple Minds, and Simply Red is among the vanguard of the IMF, the organization still represents a small group of artists. Muirhead says this will change "as a result of a change in policy. We're going for a massive membership drive based on these [PPL-related] issues." IMF has appointed former ASCAP U.K. and European director James Fisher as general secretary to help with such tasks.

One of the more fundamental questions facing all parties involved is who should collect the rights. Both sides agree that only one group should approach the music users and negotiate fees for use. PPL stresses that it has experience negotiating with the users and the infrastructure for collecting and distributing the rights.

The MU's concerns are that PPL will continue to act in the interests of the record companies who own the society, and not respect the rights of musicians. In 1989 it set up its own collecting society, PAMRA, which has remained dormant. In newsletters, the MU is asking its members to assign their new rights to PAMRA.

Many IMF members are known to favor using the computer system of mechanicals society MCPS.

WASHINGTON ROUNDUP

(Continued from page 91)

the Mansfield Room of the U.S. Capitol, administered by Supreme Court Justice Ruth Bader Ginsburg.

FCC chairman Hundt provided welcoming remarks.

Chong fills the seat vacated by Sherrie Marshall. Her term ends June 30, 1997.

Commissioner Chong is the first Asian-American to serve on the commission.

'POISONING OF OUR AIRWAVES'

Illinois Senator Paul Simon has inserted into the Congressional Record a column by Jeff Cohen of Fairness and Accuracy in Reporting asking "why black leaders are frequently attacked for allegedly racist comments, but WABC [New York's] Bob Grant is largely left alone," according to the New York Daily News. Simon reportedly said that although he has never heard Grant, it is important to speak out "against the poisoning of our airwaves."

Cohen's column reportedly cited occasions when Grant allegedly referred to blacks as "savages" and said he hoped Haitian refugees would drown.

ABC CROWNS DEES TOP 40 KING

(Continued from page 6)

600 affiliates in 70 countries. Kantor also would not specify whether Stevens, whose contract expires next month, would continue to host the international version, which is distributed by Radio Express.

Stevens was unavailable for comment at press time.

Both Dees' and Kasem's countdown shows are based on charts from the trade newspaper Radio & Records. "American Top 40" uses the Billboard Charts.

Although he would not discuss the terms of the Dees agreement, Kantor described it as "a long-term deal, which is very fair to both parties."

Part of the deal includes the creation of an adult contemporary version of the Dees show, which Kantor hopes to launch in July.

PHYLLIS STARK

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BIOHAZARD NO LONGER CONSIDERED HAZARDOUS AT MAINSTREAM

(Continued from page 1)

83. However, its high chart entry suggests that major chains have accepted the hardcore band—once considered too extreme for mass appeal—as a legitimate commercial force.

"They've built up a very good following and there was a lot of anticipation for this new release, and it's done very well out of the box," says Bob Bell, new release buyer for the 350-store Wherehouse Entertainment chain based in Torrance, Calif.

Biohazard's breakthrough comes on the eve of its tour with Pantera, the EastWest metal band whose "Far Beyond Driven" debuted at No. 1 on The Billboard 200 April 9 (Billboard, April 16).

Biohazard's last album, "Urban Discipline," released in 1992 on Roadrunner, peaked at No. 36 on the Heatseekers chart Jan. 15. Its self-titled 1990 Maze Records debut did not chart.

According to SoundScan, "State Of The World Address" has sold 22,000 units to date, while "Urban Discipline" has sold 135,000 units. "Biohazard" has sold 23,000 units since SoundScan began tracking sales for Billboard in 1991.

"I was in total shock and very happy that ['State Of The World Address'] debuted so high," says Ciro Laezza of Ciro's CD Cellar in the band's Brooklyn, N.Y., stomping grounds. "The label's awareness setup was great. I ordered 100 pieces, and for me that's a lot. I even ordered more than I did for Pantera."

The album is the culmination of a long-term strategy Warner Bros. has used to break Biohazard. After signing the band in 1992, the label allowed Roadrunner to release "Urban Discipline" per the band's request.

"They felt a necessity to release another indie record, and we thought it would also be good for development," says Linnea Nan, national manager of metal marketing at Warner Bros. "There was a lot of excitement and enthusiasm here for the band."

Nan says the label took a low-key approach in its awareness campaign, which included bright orange teaser snipes with the Biohazard logo in early May.

"The last thing we wanted was the perception of hype," she says. "We just wanted to make the major chains aware. It was more of a reinforcement thing for the mom-and-pops."

Nan adds that the band's opening slot on the Tuesday (14)-July 4 Pantera tour may have helped sway some once-wary major-chain buyers.

Prior to the May 24 release, the label initiated a fax campaign to key major chain buyers. "We wanted to open their eyes and ears and educate them about what Biohazard is about," says Nan.

On the radio front, the first single, "Tales From The Hard Side," was serviced to college and metal radio May 10. Since the album lyrics contain some expletives, Nan says the label serviced the CD with a companion disc containing "clean" versions of the songs to radio and retail for in-store play. A limited-edition orange vinyl version of the album was released May 10.

As part of the street-awareness campaign, the metal department adapted a trick from radio's trade. It put a promotional vehicle on the streets decked out with the Biohazard logo. The 1980 Chevy Malibu is cruising the streets of Southern California this summer, with label representatives passing out Biohazard information, stickers, and information on organizations such as Children Of The Night, the American Veterans Assn., and Rainbow House.

In addition, an electronic press kit was used to educate retailers about the band.

"We wanted people to understand what the band is about and show that they're for real," says product manager Peter Standish. "[The EPK] shows them talking about their music and the social issues in some of their songs, such as 'Love Denied,' which is about child abuse."

Standish notes that much of the setup for "State Of The World Address" should be attributed to the band.

"They set themselves up for a great release and made our work a lot easier," he says. "They've toured extensively and received exposure on 'Headbangers Ball' and 'Beavis And Butt-head' in advance of this release. We just had to make sure we had coverage out there, and not ram it down people's throats and kill the spirit of it."

MTV's "Headbangers Ball" aired a three-week special from April 30 to May 14 on the making of the album.

CROSSOVER APPEAL

The label is optimistic that "State Of The World Address" will reach audiences beyond the band's hardcore following.

"This is a stronger record overall," says Standish. "Therefore, it appeals to more people. The fact that our alternative marketing department is involved with this project should speak loudly that it's not limited to just the metal thing. Metal is their core, but we are [going to] pursue alternative radio, too."

Warner Bros. may get its way. MTV has accepted the "Tales From The Hard Side" clip for "Alternative Nation." But the album has not yet been serviced to alternative radio.

According to Broadcast Data Systems, 26 album rock stations are playing "Tales From The Hard Side," including WMMR Philadelphia, KIOZ San Diego, WIYY Baltimore, and WAAF Worcester, Mass.

Todd Myers, metal director for album rock KSHE St. Louis, says that due to the initial response from "Tales From The Hard Side," he anticipates the song will advance from the "Monday Night Metal" show to regular rotation.

"Their time is due," says Myers. "This is the record that's really going to make it for them. It's selling huge here, and judging from the response we've received, I think it could break out."

The band's manager, Scott Koenig of New York-based Rush Management, agrees. "This should appeal to kids who like Metallica, Nine Inch Nails, Beastie Boys, Nirvana, or Soundgarden," he says. "Biohazard is spearheading the genre of hardcore, which has never really broken out. Pantera helped a bit, but Biohazard is slightly to the left of them musically."

Upcoming promotional plans for the band include two tattoo contests.

In July, a contest will be held in conjunction with International Tattoo magazine. The person with the most interesting Biohazard tattoo or best tattoo design will be rewarded with a chance to go on the road with the band.

At the same time, the Warner Bros. metal department is conducting a contest for radio and retailers through its newsletter, Metal World News. The person who displays Biohazard's logo in the most creative way wins a tattoo from one of three famous tattoo artists.

Top 40 Airplay™

Broadcast Data Systems

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor. 79 top 40/mainstream and 31 top 40/rhythm-crossover stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections © 1994, Billboard/BPI Communications, Inc

THIS WEEK	LAST WEEK	WEEKS ON	Top 40/Mainstream TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			★★ NO. 1 ★★
1	1	8	I SWEAR ALL-4-ONE (BLITZZ/ATLANTIC) 4 wks at No. 1
2	3	7	DON'T TURN AROUND ACE OF BASE (ARISTA)
3	2	12	I'LL REMEMBER MADONNA (MAVERICK/SIRE/WB)
4	4	17	MR. JONES COUNTING CROWS (DGC/GEFFEN)
5	5	16	BABY I LOVE YOUR WAY BIG MOUNTAIN (RCA)
6	8	9	YOU MEAN THE WORLD TO ME TONI BRAXTON (LAFACE/ARISTA)
7	10	8	STAY (I MISSED YOU) LISA LOEB & NINE STORIES (RCA)
8	6	13	RETURN TO INNOCENCE ENIGMA (VIRGIN)
9	7	15	THE MOST BEAUTIFUL GIRL . . . ♁ (NPG/BELLMARK)
10	9	6	IF YOU GO JON SECADA (SBK/EMI)
11	13	4	ANYTIME YOU NEED A FRIEND MARIAH CAREY (COLUMBIA)
12	12	11	I'LL TAKE YOU THERE GENERAL PUBLIC (EPIC SOUNDTRAX/EPIC)
13	17	3	ANY TIME, ANY PLACE JANET JACKSON (VIRGIN)
14	11	24	THE SIGN ACE OF BASE (ARISTA)
15	14	7	MISLED CELINE DION (550 MUSIC)
16	16	5	MOVING ON UP M PEOPLE (EPIC)
17	15	12	I'M READY TEVIN CAMPBELL (QWEST/WARNER BROS.)
18	23	3	SNINE COLLECTIVE SOUL (ATLANTIC)
19	20	29	FOUND OUT ABOUT YOU GIN BLOSSOMS (A&M)
20	19	4	(MEET) THE FLINTSTONES THE B.C. 52'S (MCA)
21	18	15	MMM MMM MMM MMM CRASH TEST DUMMIES (ARISTA)
22	27	14	COME TO MY WINDOW MELISSA ETHERIDGE (ISLAND/PLG)
23	25	3	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN (HOLLYWOOD)
24	33	3	ALWAYS ERASURE (MUTE/ELEKTRA)
25	34	2	WILD NIGHT JOHN MELLENCAMP (MERCURY)
26	36	2	CRAZY AEROSMITH (GEFFEN)
27	22	19	WHATTA MAN SALT-N-PEPA (NEXT PLATEAU/LONDON)
28	26	14	LOSER BECK (DGC/GEFFEN)
29	28	6	REGULAR THANG OVIS (RESTLESS)
30	38	2	UNTIL I FALL AWAY GIN BLOSSOMS (A&M)
31	37	6	OBJECTS IN THE REAR VIEW . . . MEAT LOAF (MCA)
32	29	5	BEAUTIFUL IN MY EYES JOSHUA KADISON (SBK/EMI)
33	24	22	NOW AND FOREVER RICHARD MARX (CAPITOL)
34	30	4	I WISH GABRIELLE (GO!DISCS/LONDON/PLG)
35	21	21	WITHOUT YOU MARIAH CAREY (COLUMBIA)
36	31	9	BUMP N' GRIND R. KELLY (JIVE)
37	NEW▶		BACK & FORTH AALIYAH (BLACKGROUND/JIVE)
38	RE-ENTRY		DREAMS THE CRANBERRIES (ISLAND/PLG)
39	35	5	LEAVING LAS VEGAS SHERYL CROW (A&M)
40	32	13	LOVE SNEAKIN' UP ON YOU BONNIE RAITT (CAPITOL)

THIS WEEK	LAST WEEK	WEEKS ON	Top 40/Rhythm-Crossover TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			★★ NO. 1 ★★
1	1	9	I SWEAR ALL-4-ONE (BLITZZ/ATLANTIC) 5 wks at No. 1
2	2	7	BACK & FORTH AALIYAH (BLACKGROUND/JIVE)
3	3	5	ANY TIME, ANY PLACE JANET JACKSON (VIRGIN)
4	4	10	REGULATE WARREN G. & NATE DOGG (DEATH ROW)
5	8	14	YOUR BODY'S CALLIN' R. KELLY (JIVE)
6	6	11	ANYTHING SWV (RCA)
7	10	10	YOU MEAN THE WORLD TO ME TONI BRAXTON (LAFACE/ARISTA)
8	9	15	THE MOST BEAUTIFUL GIRL . . . ♁ (NPG/BELLMARK)
9	7	16	I'M READY TEVIN CAMPBELL (QWEST/WARNER BROS.)
10	5	25	BUMP N' GRIND R. KELLY (JIVE)
11	11	10	GOT ME WAITING HEAVY D. & THE BOYZ (UPTOWN/MCA)
12	12	5	DON'T TURN AROUND ACE OF BASE (ARISTA)
13	20	7	LOVE ON MY MIND XSCAPE (SO SO DEF/COLUMBIA)
14	15	10	I'LL REMEMBER MADONNA (MAVERICK/SIRE/WB)
15	13	16	BABY I LOVE YOUR WAY BIG MOUNTAIN (RCA)
16	21	3	THE PLACE WHERE YOU BELONG SHAI (MCA)
17	14	21	THE SIGN ACE OF BASE (ARISTA)
18	16	9	RETURN TO INNOCENCE ENIGMA (VIRGIN)
19	17	9	SWEET POTATOE PIE DOMINO (OUTBURST/RAL/CHAOS)
20	24	3	I MISS YOU AARON HALL (SILAS/MCA)
21	19	6	DOGGY DOGG WORLD SNOOP DOGGY DOGG (DEATH ROW)
22	18	6	EASE MY MIND ARRESTED DEVELOPMENT (CHRYSALIS/EMI)
23	23	16	AND OUR FEELINGS BABYFACE (EPIC)
24	30	2	ANYTIME YOU NEED A FRIEND MARIAH CAREY (COLUMBIA)
25	40	2	BACK IN THE DAY AHMAD (GIANT)
26	39	2	YOUR LOVE IS SO DIVINE MIRANDA (SUNSHINE)
27	25	8	I WISH GABRIELLE (GO!DISCS/LONDON/PLG)
28	26	13	BORN TO ROLL MASTA ACE INC. (DELICIOUS VINYL)
29	33	2	100% PURE LOVE CRYSTAL WATERS (MERCURY)
30	22	13	YOU KNOW HOW WE DO IT ICE CUBE (PRIORITY)
31	35	2	AND ON AND ON JANET JACKSON (VIRGIN)
32	NEW▶		WHEN CAN I SEE YOU BABYFACE (EPIC)
33	NEW▶		SENDING MY LOVE ZHANE (ILLTOWN/MOTOWN)
34	NEW▶		FUNKDAFIED DA BRAT (SO SO DEF/CHAOS)
35	NEW▶		FANTASTIC VOYAGE COOLIO (TOMMY BOY)
36	29	13	I'VE BEEN THINKING ABOUT YOU JOCELYN ENRIQUEZ (CLASSIFIED)
37	28	20	GIN AND JUICE SNOOP DOGGY DOGG (DEATH ROW)
38	RE-ENTRY		SOMETHIN' TO RIDE TO CONSCIOUS DAUGHTERS (SCARFACE)
39	NEW▶		ALWAYS IN MY HEART TEVIN CAMPBELL (QWEST/WARNER BROS.)
40	RE-ENTRY		WITHOUT YOU MARIAH CAREY (COLUMBIA)

○ Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on either chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the charts after 26 weeks.

RIPPINGTON RUSS FREEMAN LAUNCHES NEW LABEL WITH GRP

(Continued from page 11)

products."

Noting that GRP/MCA also releases albums by such pop-oriented artists as Patti Austin, Dr. John, and recent signee Phil Perry, Rosen adds that his company's output "tracks alongside what Russ is doing."

Howard says, "We've had a wonderful relationship with GRP through the years, and they've wanted to get into a different area that we thought, with Russ' expertise, we could bring them into. They were very receptive to the idea of us starting a vocal label for them, and when we brought it to them and told them the kinds of things we wanted to do, they said, 'We'll support you and let you do it.' "

Howard says the focus of the label will be "adult-oriented pop crossover artists [for] the triple-A format."

Williamson is a signing typical of the label's intended direction. "What attracted me to him initially [was] the quality of his songs," says Freeman. "He's also performed with a lot of people. He's got extensive credits—he toured with the Who, Roger Daltry, and Stevie Winwood. So it made a lot of sense to sign him."

Howard adds, "He was [my] management client, and we were going to shop him a deal, and I was very lucky to have him agree [to sign with Peak] after meeting Russ."

The company plans to release no more than two albums within a calendar year. Freeman says, "We're going to be a little judicious about our signings, rather than signing everyone that we can. We're very picky, and we're willing to go slow and make it successful."

Rosen says, "We wanted it to be a limited thing at first . . . The idea is, let's take it one step at a time at first."

While some of "Time Slipping By" was recorded at Freeman's home studio facility, Cheyenne Mountain Ranch in Colorado Springs, Colo., near Pike's Peak (hence the label's moniker), and Freeman produced and played on the album, future Peak recordings will not simply be in-house affairs.

"We've talked about hiring outside producers and really building a stable of artists and producers that we work with," Freeman says. "We're by no means limited to being out here in the wilderness."

Howard says Peak initially will maintain a small in-house staff of three, devoted to A&R administration and marketing/promotion liaison.

"We will be staffing up as the label grows, but right now we're utilizing GRP and MCA," she says.

Despite Freeman's renown in contemporary jazz circles, Peak has no plans to release albums in that genre.

"We want to keep the entity separate and give it the validity as a pop entity," Freeman says. "There's already a great outlet for contemporary jazz at GRP, anyway."

Adds Howard, "We don't want the retailers or the public to get confused when they see this product, thinking that it is jazz product. It's not instrumental."

INTRIGUE CLOUDS OWNERSHIP OF MARLEY SKA SINGLES

(Continued from page 1)

volves record men with ties to mobsters, an unsolved murder, a flamboyant Jamaican producer, and a major multinational music company.

The recording in question is "The Birth Of A Legend 1963-1966," a collection of 20 singles recorded by Marley & the Wailers in a Kingston, Jamaica, studio owned and operated by the legendary reggae producer, Clement (Sir Coxsone) Dodd. The songs—in the pre-reggae style known as ska—were hit singles in the Caribbean, preparing the band for the worldwide success it later attained. These tracks sound somewhat like R&B records of the time, and, in fact, represented a merger of American black pop music and jazz with existing Jamaican styles.

The remastered album collection, released by Sony Corp.'s epic Associated label, has been among the best-selling reggae reissues of all time. SoundScan says the recording has sold 118,000 copies in the U.S. from the time the market research firm began reporting retail sales in January 1991 through May of this year.

However, both Dodd and principals of the Marley estate claim that they have not received a dollar of the money made on these releases. In an interview with Billboard, Dodd says that he had talks with Sony (and its predecessor company, CBS Records) several years ago. "It was getting somewhere and then it went blank about three or four years ago," Dodd says.

Marley's widow, Rita Marley, told Billboard that she never received royalties from Dodd or Sony on any of her husband's early ska recordings. Dodd says that he "took the blame" for that situation for many years.

But that may be rectified soon, at least in Dodd's case. He says Sony has again begun talks with him and his attorney. "They promised they would try to come to a reasonable settlement," he says.

A spokesperson for Sony Music says, "Our relationship with Clement Dodd is an amicable one and we are currently in negotiations. So it is inappropriate for us to comment at this time."

UNIQUE CLIMATE

The story begins in 1963 when Marley, Bunny Livingston, Peter Tosh, and Beverly Kelso—the original Wailers—recorded the first of the ska singles for Dodd's Studio One label at his studio in Kingston.

At that time in Jamaica, there was no sophisticated royalty system in place. Sound recording there was unlike the situation that existed in other countries. The producer, rather than the songwriter or performer, controlled the rights to the music. Dodd said that practice was justified because in Jamaica, a producer hired musicians for a flat fee and exercised more creative control over them than was found in ordinary recording sessions. "I had, like, a stable of musicians and artists under contract," said Dodd. "I had my own studio and at the time, I was in the business. I knew how to direct the musicians."

After the singles became hits in Jamaica, Dodd says he licensed them to Chris Blackwell for distribution in the U.K. (Blackwell later signed Marley & the Wailers to his Island Records label.)

Visiting the U.S. in the mid-'70s, Dodd says he met a fellow Jamaican, Nate McCalla, who was in the music business. McCalla also was an associate of Morris Levy, the notorious record retailer, label head, and impresario whose exploits were documented in Fredric Dannen's book, "Hit Men." Dannen wrote that McCalla—a 6-foot-tall, 250-pound ex-paratrooper, sometimes referred to as "Big Bad Leroy Brown"—was said to be Levy's "enforcer" and that his loyalty was rewarded with his own label, Calla Records.

Dodd says he cut a deal with McCalla in 1976, agreeing to "lease" but not sell the ska masters to him. Dodd says McCalla released the singles in 1976 in a two-record album set on the Calla imprint called "The Birth Of A Legend." Dodd adds that McCalla gave him a check for $5,000 as an advance, but the check bounced.

Although Dodd has been publicly critical of the subtle overdubbing on Sony's masters of these Wailers ska singles, he acknowledges that he supervised the overdubbing process. He says the redubbing included the addition of more drums and other percussion to the raw tracks—for example, some high-hat cymbals to increase the "brilliance of the top end."

Although Dodd says he never got a dime from McCalla, for the past 18 years he did not file suit against him or take other measures to either recoup his masters or seek payment for their

Bob Marley and the Wailers in 1972 at Jamaica's VIP Club.

widely advertised dissemination. "Nobody knew where he was," says Dodd of McCalla. "His address was unknown for a couple of years. I couldn't find him."

According to "Hit Men," McCalla disappeared in 1977 after a concert deal involving the Genovese mob family went sour. In 1980, he "turned up in a rented house in Fort Lauderdale, dead of a gunshot wound in the back of his head, which had literally exploded," the book stated. No suspects were found.

In the years between McCalla's acquisition of the masters from Dodd and his mysterious disappearance, the rights were sold to CBS Records (now Sony Music). It is unclear who cut the deal with Sony, but some sources believe it was Levy, not McCalla. Levy died of cancer in 1990. Sony declines to make a copy of the contract available.

In May 1977, the aka singles were released by CBS as a two-album set on vinyl, titled, "The Birth Of A Legend" and "Early Music." In April 1984, the songs came out on two CBS cassettes under the same titles with the band listed as Bob Marley & the Wailers featuring Peter Tosh.

In 1990, Sony's Epic Associated label decided to release the set on CD for the first time. Its master tapes were remastered by audio expert Stephen St. Croix, whose Revectoring (noise removal and stereo imaging) technique also was used by him in the restoration of the film soundtrack to "The Wizard Of Oz." Sony then reissued the fully restored set on one album, now titled "The Birth Of A Legend 1963-1966," to distinguish it from the label's previous reissues of Marley's ska music using the "legend" design.

But because the original sale or lease of the masters to McCalla was executed with a check that allegedly bounced, the question has been raised whether this transaction and the subsequent sale to Sony might be illegal or invalid.

Dodd says he did not seek litigation against CBS/Sony over the years because "we figured we are a small person and we wouldn't have a chance against a big corporation."

About four or five years ago, Dodd hired a royalty-collecting company that was working toward an agreement with Sony, but the firm went out of business before a deal could be concluded. Meanwhile, Dodd continued over the years to release the Wailers ska singles in various compilations on his own label in Jamaica and abroad, but he says sales of these were not as great as those of the Sony albums. (A compilation of the same ska singles released by Rounder/Heartbeat in 1991 and called "One Love" has sold 8,500 copies to date, according to SoundScan.)

M. William Krasilovsky, an attorney who deals with music copyright matters, says that "Jamaica was a no man's land on copyrights" for many years. Regarding the legal ownership of master tapes that may have been acquired with a bogus check, the lawyer said, "If Sony/CBS bought the rights without noticing the fraudulent transfer, they have a legal right if they can show they were a bona fide purchaser for value."

MARLEY CATALOG A SOUCE OF STRIFE

(Continued from page 1)

numerous countries and circulated worldwide, and resulting in litigation in U.S. and English courts.

Various parties—each claiming exclusive ownership of the masters—are fighting over the tapes for obvious reasons: The budget Marley releases are making an impact on the marketplace. This is evidenced by seven album titles charting on Billboard's 1993 year-end reggae sales charts: "At His Best"; "Reggae Fever"; "Rebel's Hop"; "More At His Best"; "Lively Up Yourself"; "King Of Reggae"; and "Mellow Mood."

A trial in U.S. District Court in Newark, N.J., is expected to begin later this year dealing with one set of ownership claims. In the case, San Juan Music Group Ltd., a Parlin, N.J.-based music publishing/licensing company, is suing Creative Sounds Ltd., an Albuquerque, N.M.-based budget label, claiming the latter "wrongfully, willfully, and maliciously converted [25 Bob Marley masters] for their own use, sale, and profit."

In the U.K., two related lawsuits, filed separately in 1993, are not expected to go to trial for at least another year.

In May 1993, Tring International PLC and Long Island Music Company Ltd., two British budget labels under common ownership—that are also licensees of San Juan—filed suit against Island Records Ltd. in London's High Court of Justice, Chancery Division, over copyright ownership of six Marley tracks produced by Perry: "Soul Rebel," "Sun Is Shining," "Don't Rock The Boat," "Small Axe," "Duppy Conqueror," and "Mr. Brown."

In Sept. 1993, Tring/Long Island Music separately sued Trojan Recordings Ltd. in the U.K. over the same six Marley recordings.

Perry, who sources say lives in Zurich, Switzerland, is a key link in the suits by Trojan and San Juan, both of which claim to have valid, exclusive deals with the producer. According to San Juan VP Mike Chernow, Perry is aware that he may be needed to testify at the trials and "is available if we need him to be." Billboard was unable to reach Perry for this article.

SAN JUAN'S LICENSING ACTIVITIES

In its March 1993 U.S. District Court complaint against Creative Sounds, San Juan claims to be the "exclusive agent, representative, and sole licensor" of 25 Marley songs produced by Perry. According to San Juan VP Mike Chernow, the suit was authorized by Perry.

To support its case, San Juan submitted an affidavit from Perry that "sets forth the basis for the plaintiff's claim of title and interest in these recordings."

In its U.S. court papers, San Juan alleges that Creative Sounds persuaded a Dutch company, Blaaricum Inc., to break an oral agreement it had with San Juan to sublicense its Marley masters for three years for $10,000. San Juan further alleges that Creative Sounds informed Blaaricum that San Juan didn't possess the rights to the Marley masters.

In court documents, Creative Sounds claims that since 1991, it has legally obtained catalogs of Marley masters, totalling 37 song titles, from four sources—Richard Taxe, Janet Pilgrim, Jefferson Jazz, and Banyan music. Creative Sounds president John LaMonte says he can prove his ownership "10 different ways."

In court papers, LaMonte states: "It must be remembered that identical titles are not demonstrative of identical recordings, since an artist may often record several versions of the same song at different times and different places. In short, there can be no presumption that any of the recordings included in Creative Sounds' catalog are the same recordings referred to by Mr. Perry's affidavit or by [the] plaintiff's complaint."

Creative Sounds' Marley tapes are regularly available at rackjobber locations, such as drug stores.

Since 1980, San Juan has either manufactured or licensed to other parties in the U.S. and Europe numerous albums containing 48 Perry-produced Marley tracks. San Juan's Chernow says 15 companies hold current licenses from San Juan for Marley product, including New Jersey-based Pair/Special Music/Essex, Canadian-based Madacy, and Dutch-based Point Productions.

One indication of the size of the market for the San Juan-licensed budget releases is Essex's compilation "Bob Marley At His Best," which sold 89,389 copies in 1993, according to SoundScan, easily topping Island Records' "Exodus" album, which sold 62,405 copies last year. "Exodus" was Marley's best-selling studio album in 1993, although "At His Best" fell far short of the Island-issued compilation "Legend" (which sold 677,779 copies in 1993, according to SoundScan) or the four-CD boxed set "Songs Of Freedom" (which sold 145,065 units, according to SoundScan).

Island Records chairman Chris Blackwell, who oversees the Marley estate's musical assets, says releases from the Perry sessions "just come out all the time under different compilations by different companies, different names."

Island was Marley's exclusive recording company from 1973 until the time of his death in 1981. Blackwell claims that PolyGram (Island's parent company) owns the publishing rights to every song Marley wrote in his lifetime.

TROJAN'S PERRY DEAL

Trojan, a London-based reggae reissue label, was the first non-Jamaican party to release the Perry-produced Wailers recordings in the U.K., via a 1970 contract with Perry. The 1970 album "Soul Rebels," issued in the U.K., was Trojan's first non-Jamaican release. "Soul Rebels" had been released in Jamaica on the Maroon label that year, and a second album, "Soul Revolution," was released on the Upsetter label there. A dub version, "Soul Revolution II," was released in 1971 in Jamaica.

In 1970, Perry sent Upsetters keyboardist Glen Adams, who played on many of the Wailers cuts, from Jamaica to London to deliver copies of the original Wailers master tapes to Trojan. "The business deal was already done [by Perry]," says Adams, who now produces R&B and rap artists in Brooklyn, N.Y. Adams, who played on and mixed many of the tracks in dispute, says he also remembers driving Perry to San Juan's offices in the early '80s to make sure he got songwriting credit for "Mr. Brown" on a particular San Juan-licensed Marley release. (Credit for the song is usually given to Marley or Perry).

Perry also authorized Trojan to release "Soul Rebels" and a subsequent 1973 album, "African Herbsman."

Bunny Wailer, the sole surviving member of the original trio that also included Marley and Tosh, told Billboard that he never received "one dime" from the Perry recordings. Bob Marley himself stated in a fall 1975 interview, "They steal you every time. Hear me! ... Imagine a company like Trojan now, and there's three album from me that me don't know about. Understand? Weird."

In 1974, Trojan issued "Rasta Revolution" from the Perry sessions, and repackaged "Soul Rebels" and its dub version in 1988 as "Soul Revolution 1 & 11." Last year, Trojan also issued a four-CD box set called "The Early Years" including all previous and other odd tracks.

Liner notes to the Trojan-released "Soul Revolution II" CD read: "All original Lee Perry tapes are exclusive to Trojan Recordings Limited for the world. Accept no substitute."

EX-MARLEY MANAGER PERSPECTIVE

A letter agreement supplied to Billboard by the office of former Marley manager Danny Sims further complicates the question of the masters' own-

(Continued on page 99)

Hot 100 Airplay™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 188 stations in four sub-formats of top 40 are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			★★ NO. 1 ★★
1	1	9	**I SWEAR** ALL-4-ONE (BLITZ/ATLANTIC) 4 wks at No. 1
2	2	12	**I'LL REMEMBER** MADONNA (MAVERICK/SIRE/WB)
3	4	9	**DON'T TURN AROUND** ACE OF BASE (ARISTA)
4	6	11	**YOU MEAN THE WORLD TO ME** TONI BRAXTON (LAFACE/ARISTA)
5	3	26	**THE SIGN** ACE OF BASE (ARISTA)
8	5	17	**BABY I LOVE YOUR WAY** BIG MOUNTAIN (RCA)
7	10	5	**ANY TIME, ANY PLACE** JANET JACKSON (VIRGIN)
8	8	22	**MR. JONES** COUNTING CROWS (DGC/GEFFEN)
9	9	7	**IF YOU GO** JON SECADA (SBK/ERG)
16	7	16	**THE MOST BEAUTIFUL GIRL IN...** ♁ (NPG/BELLMARK)
11	12	7	**BACK & FORTH** AALIYAH (BLACKGROUND/JIVE)
12	18	8	**STAY (I MISSED YOU)** LISA LOEB & NINE STORIES (RCA)
13	16	5	**ANYTIME YOU NEED A FRIEND** MARIAH CAREY (COLUMBIA)
14	11	16	**RETURN TO INNOCENCE** ENIGMA (VIRGIN)
15	13	15	**I'M READY** TEVIN CAMPBELL (QWEST/WARNER BROS.)
16	20	11	**REGULATE** WARREN G. & NATE DOGG (DEATH ROW)
17	19	12	**ANYTHING** SWV (RCA)
18	25	15	**YOUR BODY'S CALLIN'** R. KELLY (JIVE)
19	15	22	**BUMP N' GRIND** R. KELLY (JIVE)
20	21	5	**CAN YOU FEEL THE LOVE TONIGHT** ELTON JOHN (HOLLYWOOD)
21	17	28	**THE POWER OF LOVE** CELINE DION (550 MUSIC)
22	26	13	**COME TO MY WINDOW** MELISSA ETHERIDGE (ISLAND/PLG)
23	24	8	**MISLED** CELINE DION (550 MUSIC)
24	26	11	**I'LL TAKE YOU THERE** GENERAL PUBLIC (EPIC SOUNDTRAX/EPIC)
25	22	9	**BEAUTIFUL IN MY EYES** JOSHUA KADISON (SBK/ERG)
26	14	23	**NOW AND FOREVER** RICHARD MARX (CAPITOL)
27	34	6	**SHINE** COLLECTIVE SOUL (ATLANTIC)
28	31	31	**FOUND OUT ABOUT YOU** GIN BLOSSOMS (A&M)
29	29	30	**WHATTA MAN** SALT-N-PEPA (EN VOGUE (NEXT PLATEAU)
30	36	8	**ALWAYS** ERASURE (MUTE/ELEKTRA)
31	37	6	**MOVING ON UP** M PEOPLE (EPIC)
32	39	10	**GOT ME WAITING** HEAVY D. & THE BOYZ (UPTOWN/MCA)
33	30	15	**LOVE SNEAKIN' UP ON YOU** BONNIE RAITT (CAPITOL)
34	27	29	**WITHOUT YOU** MARIAH CAREY (COLUMBIA)
35	47	4	**WILD NIGHT** JOHN MELLENCAMP (MERCURY)
36	44	6	**UNTIL I FALL AWAY** GIN BLOSSOMS (A&M)
37	50	3	**I MISS YOU** AARON HALL (SILAS/MCA)
38	38	7	**SOME KIND OF WONDERFUL** HUEY LEWIS & THE NEWS (ELEKTRA)
39	48	6	**LONGVIEW** GREEN DAY (REPRISE)
40	42	12	**DREAMS** THE CRANBERRIES (ISLAND/PLG)
41	43	23	**LOSER** BECK (DGC/GEFFEN)
42	75	2	**FUNKDAFIED** DA BRAT (SO SO DEF/CHAOS)
43	41	16	**AND DUR FEELINGS** BABYFACE (EPIC)
44	63	3	**FALL DOWN** TOAD THE WET SPROCKET (COLUMBIA)
45	71	3	**BACK IN THE DAY** AHMAD (GIANT)
46	35	19	**STREETS OF PHILADELPHIA** BRUCE SPRINGSTEEN (COLUMBIA)
47	65	2	**PRAYER FOR THE DYING** SEAL (ZTT/SIRE/WARNER BROS.)
48	40	31	**DAUGHTER** PEARL JAM (EPIC)
49	64	6	**LOVE DN MY MIND** XSCAPE (SO SO DEF/COLUMBIA)
50	51	18	**DISARM** SMASHING PUMPKINS (VIRGIN)
51	69	2	**ALWAYS IN MY HEART** TEVIN CAMPBELL (QWEST/WARNER BROS.)
52	52	6	**DOGGY DOGG WORLD** SNOOP DOGGY DOGG (DEATH ROW)
53	67	3	**THE PLACE WHERE YOU BELONG** SHAI (MCA)
54	62	2	**100% PURE LOVE** CRYSTAL WATERS (MERCURY)
55	32	5	**(MEET) THE FLINTSTONES** THE B.C. 52'S (MCA)
56	57	4	**SELLING THE DRAMA** LIVE (RADIOACTIVE/MCA)
57	58	2	**BIG EMPTY** STONE TEMPLE PILOTS (ATLANTIC)
58	54	10	**SWEET POTATOE PIE** DOMINO (OUTBURST/RAL/CHAOS)
59	53	10	**BIZARRE LOVE TRIANGLE** FRENTE! (MAMMOTH/ATLANTIC)
60	68	2	**CRAZY** AEROSMITH (GEFFEN)
61	45	19	**MMM MMM MMM MMM** CRASH TEST DUMMIES (ARISTA)
62	—	1	**FANTASTIC VOYAGE** COOLIO (TOMMY BOY)
63	59	9	**REGULAR THANG** OVIS (RESTLESS)
64	46	8	**I WISH** GABRIELLE (GO!DISCS/LONDON/PLG)
65	—	2	**AND DN AND DN** JANET JACKSON (VIRGIN)
66	56	6	**EASE MY MIND** ARRESTED DEVELOPMENT (CHRYSALIS)
67	66	2	**BACKWATER** MEAT PUPPETS (LONDON/PLG)
68	—	1	**WHEN CAN I SEE YOU** BABYFACE (EPIC)
69	72	4	**BLACK HOLE SUN** SOUNDGARDEN (A&M)
70	74	5	**ALL I WANT IS YOU** U2 (ISLAND/PLG)
71	—	1	**YOUR LOVE IS SO DIVINE** MIRANDA (SUNSHINE)
72	60	4	**NIGHT IN MY VEINS** PRETENDERS (SIRE/WARNER BROS.)
73	70	3	**SENDING MY LOVE** ZHANE (ILLTOWN/MOTOWN)
74	—	5	**OBJECTS IN THE REAR VIEW** MEAT LOAF (MCA)
75	—	1	**ROUND HERE** COUNTING CROWS (DGC/GEFFEN)

Tracks moving up the chart with airplay gains. © 1994 Billboard/BPI Communications

HOT 100 RECURRENT AIRPLAY

1	—	1	**BREATHE AGAIN** TONI BRAXTON (LAFACE/ARISTA)
2	2	4	**ALL THAT SHE WANTS** ACE OF BASE (ARISTA)
3	1	4	**BECAUSE THE NIGHT** 10,000 MANIACS (ELEKTRA)
4	4	44	**TWO PRINCES** SPIN DOCTORS (EPIC)
5	9	26	**HEY JEALOUSY** GIN BLOSSOMS (A&M)
6	6	12	**SHOOP** SALT-N-PEPA (NEXT PLATEAU/LONDON)
7	—	1	**EVERYDAY** PHIL COLLINS (ATLANTIC)
8	12	9	**DREAMS** GABRIELLE (GO!DISCS/LONDON/PLG)
9	10	28	**RUNAWAY TRAIN** SOUL ASYLUM (COLUMBIA)
10	14	21	**NO RAIN** BLIND MELON (CAPITOL)
11	—	1	**BECAUSE OF LOVE** JANET JACKSON (VIRGIN)
12	15	6	**I'LL BE LOVING YOU** COLLAGE (VIPER/METROPOLITAN)
13	7	8	**I CAN SEE CLEARLY NOW** JIMMY CLIFF (CHAOS)
14	5	20	**THE RIVER OF DREAMS** BILLY JOEL (COLUMBIA)
15	11	17	**DREAMLOVER** MARIAH CAREY (COLUMBIA)
16	13	3	**CANTALOOP (FLIP FANTASIA)** US3 (BLUE NOTE/CAPITOL)
17	17	17	**WHAT IS LOVE** HADDAWAY (ARISTA)
18	20	8	**AMAZING** AEROSMITH (GEFFEN)
19	24	32	**SHOW ME LOVE** ROBIN S. (BIG BEAT/ATLANTIC)
20	21	4	**PLUSH** STONE TEMPLE PILOTS (ATLANTIC)
21	6	7	**PLEASE FORGIVE ME** BRYAN ADAMS (A&M)
22	16	11	**WHAT MIGHT HAVE BEEN** LITTLE TEXAS (WARNER BROS.)
23	—	6	**ALL ABOUT SOUL** BILLY JOEL (COLUMBIA)
24	25	35	**THAT'S THE WAY LOVE GOES** JANET JACKSON (VIRGIN)
25	—	16	**I'D DO ANYTHING FOR LOVE** MEAT LOAF (MCA)

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

HOT 100 A-Z

TITLE (Publisher – Licensing Org.) Sheet Music Dist.
57 **100% PURE LOVE** (Basement Boys, ASCAP/C-Water, ASCAP/Polygram Int'l, ASCAP) HL
32 **ALWAYS** (Musical Moments/Minotaur, ASCAP/Sony, ASCAP) HL
53 **AND DUR FEELINGS** (Sony, BMI/Ecaf, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM
19 **ANYTHING (FROM ABOVE THE HIM)** (Warner-Tamerlane, BMI/Interscope Pearl, BMI/Bam Jams, BMI) WBM
3 **ANY TIME, ANY PLACE/AND ON AND ON** (Black Ice, BMI/Flyte Tyme, ASCAP) WBM
15 **ANYTIME YOU NEED A FRIEND** (Sony, BMI/Rye Songs, BMI/WB, ASCAP/Wallyworld, ASCAP) HL/WBM
9 **BABY I LOVE YOUR WAY (FROM REALITY BITES)** (Almo, ASCAP/Nuages Artists Ltd., ASCAP) CPP
6 **BACK & FORTH** (Zomba, BMI/R Kelly, BMI) CPP
44 **BACK IN THE DAY** (Interscope, ASCAP/Ahmad, ASCAP/WB, ASCAP/Kendal, ASCAP) WBM
82 **BACKWATER** (Polygram Int'l, BMI/Meat Puppets, BMI) HL
22 **BEAUTIFUL IN MY EYES** (Joshuasongs, BMI/Seymour Glass, BMI/EMI Blackwood, BMI) HL
54 **BIZARRE LOVE TRIANGLE** (WB, ASCAP) WBM
56 **BORN TO ROLL** (DAMASTA, ASCAP/Varry White, ASCAP)
95 **BUCKTOWN** (Stolen Souls, ASCAP/Bucktown, ASCAP/Bootcamp, ASCAP/Misam, ASCAP)
20 **BUMP N' GRIND** (Zomba, BMI/R Kelly, BMI) CPP
18 **CAN YOU FEEL THE LOVE TONIGHT (FROM THE LION KING)** (Walt Disney, ASCAP) HL
85 **CLEOPATRA'S CAT** (Sony, BMI/Mow B'Jow, BMI)
83 **CLOSER** (Leaving Home, ASCAP/TVT, ASCAP)
35 **COME TO MY WINDOW** (MLE, ASCAP/Almo, ASCAP) CPP
68 **COMIN' DN STRDNG** (Rhythm Jazz, BMI/Sudden Change, BMI/Nineteen Eighty, BMI/Mizmo, BMI/Music Corp. Of America, BMI) HL
93 **COMPLETELY** (Realsongs, ASCAP) WBM
38 **CRAZY** (Swag Song, ASCAP/EMI April ASCAP/Desmobile, ASCAP) HL
92 **C.R.E.A.M. (CASH RULES EVERYTHING AROURD ME)** (BMG, BMI/Wu-Tang, BMI) HL
71 **CROOKLYN (FROM CROOKLYN)** (Special Ed, BMI/Misam, ASCAP/Target Practice, ASCAP/Varry White, ASCAP/DAMASTA, ASCAP/Zomba, ASCAP/Jazz Merchant, ASCAP) CPP
17 **DDN'T TAKE THE GIRL** (Eric Zanetis, BMI) CPP
4 **DDN'T TURN AROUND** (Albert Hammond, ASCAP/WB, ASCAP/Realsongs, ASCAP/Edition Sunset, ASCAP/BMG, ASCAP) HL/WBM
55 **DNEAMS** (Polygram Int'l, ASCAP) HL
47 **EASE MY MIND** (EMI Blackwood, BMI/Arrested Development, BMI) HL
67 **FALL DDWN** (Sony, ASCAP/Wet Sprocket, ASCAP) HL
50 **FANTASTIC VOYAGE** (T-Boy, ASCAP/Boo Daddy, ASCAP/Portrait-Solar, ASCAP/Circle L, ASCAP)
63 **FEENIN'** (EMI April, BMI/DeSwing Mob, ASCAP) WBM/HL
45 **FDUND OUT ABOUT YDU** (WB, ASCAP/East Jesus, ASCAP) WBM
26 **FUNKDAFIED** (So So Def, ASCAP/EMI April, ASCAP/Air Control, ASCAP) HL
25 **GOT ME WAITING** (E-Z-Duz-It, ASCAP/Pete Rock, ASCAP/EMI, ASCAP/EMI April, ASCAP/Uncle Ronnie's, ASCAP) WBM/HL
98 **HEY D.J. (FHDM MI VIDA LDCA)** (Chansma, ASCAP/Warner-Tamerlane, BMI/EMI Blackwood, BMI/Hip Hop To Pop, BMI/Hip Hop Loco, BMI/Chrysalis, ASCAP) CPP/WBM/HL
65 **HDW DD YDU LIKE IT?** (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Scottsville, BMI/EMI Blackwood, BMI) WBM/HL
100 **I BELIEVE** (Flyte Tyme, ASCAP/Bridgeport, BMI) WBM
12 **IF YDU GD** (Foreign Imported, BMI) CPP
94 **I GDT CHA DPIN** (Stolen Souls, ASCAP/Shades Of Brooklyn, ASCAP/Target Practice, ASCAP/Misam, ASCAP)
2 **I'LL REMEMBER (FRDM WITH NDNDHS)** (WB, ASCAP/No Tomato, ASCAP/Polygram Int'l, ASCAP/Global Cooling, ASCAP/Ah-Ap, ASCAP/Webo Girl, ASCAP) WBM/HL
89 **I'LL REMEMBER YDU** (Elliot Wolff, ASCAP/EMI Virgin, ASCAP/Stacy Piersa, BMI/Chrysalis, BMI) CPP/HL
24 **I'LL TAKE YDU THERE (FRDM THREESDME)** (Irving, BMI) CPP
27 **I MISS YDU** (MCA, ASCAP/Jamron, ASCAP/Sweetness, BMI) HL
91 **I'M NDT DVER YDU** (Last Song, ASCAP/Third Coast, ASCAP)
16 **I'M READY** (Ecaf, BMI/Sony, BMI) HL
76 **INDIAN DUTLAW** (Edge O' Woods, ASCAP/Tommy Barnes, ASCAP/Great Cumberland, BMI/Acuff-Rose, BMI) CPP
69 **I NEED YDUR LDVE** (Hideaway Hits, ASCAP)
84 **I SWEAN** (Morgan Active, ASCAP/Rick Hall, ASCAP) WBM/CLM
1 **I SWEAN** (Morgan Active, ASCAP/Rick Hall, ASCAP) WBM/CLM
98 **IT'S ALL GDDD** (Rap & More, BMI)
99 **I WANT YDU** (Warner-Tamerlane, BMI/BMG ASCAP/Chrysalis, ASCAP) CPP/HL/WBM
62 **I WISH** (Perfect Songs, BMI/SPZ, BMI/Rondor, BMI/Irving, BMI) CPP
74 **LEAVING LAS VEGAS** (Warner-Tamerlane, BMI/Old Crow, BMI/Ignorant, ASCAP/Zen Of Iniquity, ASCAP/Almo, ASCAP/WB, ASCAP/Canvas Mattress, ASCAP) CPP/WBM
30 **LDSEN** (Nothin' Fluxin, ASCAP/BMG, ASCAP) HL
49 **LDVE DN MY MIND** (So So Def, ASCAP/EMI April, ASCAP/Full Keel, ASCAP/Air Control, ASCAP) HL/WBM
43 **LDVE SNEAKIN' UP DN YDU** (Snow, BMI/Sony, BMI/Lapsed Catholic, ASCAP) CPP/HL
88 **LDW** (Biscuits And Gravy, BMI/Warner-Tamerlane, BMI) WBM
79 **MAYBE LDVE WILL CHANGE YDUR MIND** (MMA, ASCAP/Sweet Talk, ASCAP/EMI Virgin, ASCAP/Future Furniture, ASCAP)
42 **(MEET) THE FLINTSTDNES (FRDM THE FLINTSTDNES)** (Barbera-Hanna, BMI) HL/CPP
23 **MISLED** (Pez, BMI/W & W Group, BMI/Fancy Footwork, ASCAP) CPP
29 **MMM MMM MMM MMM** (Polygram Int'l, ASCAP/Door Number Two, ASCAP/Dummies Productions, SOCAN) HL
90 **THE MDRE YDU IGNDRE ME, THE CLDSEN I GET** (Warner-Tamerlane, BMI/Boorer, PRS) WBM
19 **THE MDST BEAUTIFUL GIRL IN THE WDRLD** (Controversy, ASCAP/WB, ASCAP) WBM
37 **MDVING DN UP** (BMG, BMI/EMI, BMI) HL
72 **NIGHT IN MY VEINS** (Hynde House of Hits, ASCAP/Clive Banks, ASCAP/Billy Steinberg, ASCAP/Denise Barry, ASCAP)
33 **NDW AND FDREVEN** (Chi-Boy, ASCAP) CPP
41 **DBJECTS IN THE REAR VIEW MIRRDR MAY APPEAR CLDSEN THAN...** (Edward B. Marks, BMI) HL
59 **PART TIME LDVER/I'M STILL IN LDVE WITH YDU** (Irving, BMI/Al Green, BMI/Swing Mob, BMI/EMI, ASCAP/EMI April, ASCAP/DeSwing Mob, ASCAP) HL/CPP
60 **THE PLACE WHERE YDU BELDNG (FRDM BEVERLY HILLS CDP III)** (Music Corp. Of America, BMI/Gasoline Alley, BMI/Vandy, ASCAP/MCA, ASCAP/Petrol Lane ASCAP/G.Spot, BMI/Yippahc, ASCAP/Sony, ASCAP) CPP/HL
64 **PLAYER'S BALL** (Organized Noize, BMI/Chrysalis, ASCAP/Outkast, ASCAP)
73 **PDSSESSIDN** (Sony, BMI/Tyde, BMI) HL
28 **THE PDWER DF LDVE** (EMI Songs Musikverlag, GEMA/EMI April, ASCAP) HL
66 **PRAYER FDR THE DYING** (EMI Virgin, ASCAP/Beethoven Street, ASCAP/SPZ, BMI)
39 **PUMPS AND A BUMP** (Bust-It, BMI/Rap And More, BMI/Bridgeport, BMI/Southfield, ASCAP/Micon, ASCAP)
77 **REGULAR THANG** (Schadenfreude, ASCAP/Famous, ASCAP) HL
6 **REGULATE (FRDM ABDVE THE RIM)** (Suge, ASCAP/Warren G., ASCAP)
11 **RETURN TD INNDCENCE** (Enigma, ASCAP/EMI Virgin, ASCAP) HL
75 **SELLING THE DRAMA** (Loco De Amor, BMI/Audible Sun, BMI)
52 **SENDING MY LDVE** (9th Town, ASCAP/Naughty, ASCAP)
48 **(SHE'S) SDME KIRD DF WDNDENFUL** (Dandelion, BMI) CPP
21 **SHINE** (Roland, ASCAP/Lentz, ASCAP)
6 **THE SIGN** (Megasongs, BMI/BMG, ASCAP) HL
61 **SDMETHIN' TD RIDE TD (FDNKY EXPEDITIDN)** (Scarface, ASCAP)
14 **STAY (I MISSED YDU) (FRDM REALITY BITES)** (Furious Rose, BMI)
51 **STREETS DF PHILADELPHIA (FRDM PHILADELPHIA)** (Bruce Springsteen, ASCAP) CPP
34 **SWEET POTATDE PIE** (Ghetto Jam, ASCAP/Chrysalis, ASCAP/All Int, ASCAP/Cats On The Prowl, ASCAP) CPP/HL
90 **TAKE IT BACK** (Pink Floyd, BMI)
97 **WHAT'S UP** (Stuck In The Throat, ASCAP/Famous, ASCAP)
31 **WHATTA MAN** (Sons Of K-oss, ASCAP/Sandia, ASCAP/Next Plateau, ASCAP/Irving, BMI) CPP
7D **WHEN CAN I SEE YDU** (Sony, BMI/Ecaf, BMI/Epic, BMI/Solar, BMI)
79 **WHENEVER YDU CDME ARDUND** (Benefit, BMI/Foreshadow, BMI/Uncle Pete, BMI) CLM/WBM
40 **WILD NIGHT** (WB, ASCAP/Caledonia Soul, ASCAP) WBM
46 **WILLING TD FDRGIVE** (Sony, BMI/Ecaf, BMI/Warner-Tamerlane, BMI/Boobie-Loo, BMI) HL/WBM
39 **WITHDUT YDU/NEVEN FDRGET YDU** (100% Apple, PRS/WB, ASCAP) WBM
61 **WDRKEN MAN** (Tony Kelly, ASCAP/Zomba, ASCAP/Aunt Hilda, ASCAP) CPP
58 **YDU KNDW HDW WE DD IT** (Gangsta Boogie, ASCAP/WB, ASCAP/Deep Technology, ASCAP/Full Keel, ASCAP) WBM
7 **YDU MEAN THE WDRLD TD ME** (Stiff Shirt, BMI/Warner-Tamerlane, BMI/Ecaf, BMI/Sony Songs, BMI/Boobie-Loo, BMI) HL/WBM
13 **YDUR BDDY'S CALLIN'** (Zomba, BMI/R.Kelly, BMI) CPP
99 **YDUR LDVE IS SD DIVINE** (Scully, ASCAP)
97 **YDU** (WB, ASCAP/Maverick, ASCAP/Skinny White Butt, ASCAP) WBM

Hot 100 Singles Sales™

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

SoundScan

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			★★ NO. 1 ★★
1	1	6	**I SWEAR** ALL-4-ONE (BLITZ/ATLANTIC) 4 wks at No. 1
2	2	7	**REGULATE** WARREN G. & NATE DOGG (DEATH ROW)
3	4	6	**BACK & FORTH** AALIYAH (BLACKGROUND/JIVE)
4	3	5	**DON'T TAKE THE GIRL** TIM MCGRAW (CURB)
5	5	3	**ANY TIME, ANY PLACE** JANET JACKSON (VIRGIN)
6	8	4	**YOUR BODY'S CALLIN'** R. KELLY (JIVE)
7	6	11	**I'LL REMEMBER** MADONNA (MAVERICK/SIRE/WB)
8	11	5	**DON'T TURN AROUND** ACE OF BASE (ARISTA)
9	9	16	**THE MOST BEAUTIFUL GIRL . . .** ♁ (NPG/BELLMARK)
10	7	12	**RETURN TO INNOCENCE** ENIGMA (VIRGIN)
11	10	22	**THE SIGN** ACE OF BASE (ARISTA)
12	16	14	**PUMPS AND A BUMP** HAMMER (GIANT)
13	12	12	**BABY I LOVE YOUR WAY** BIG MOUNTAIN (RCA)
14	23	3	**FUNKDAFIED** DA BRAT (SO SO DEF/CHAOS)
15	15	16	**MMM MMM MMM MMM** CRASH TEST DUMMIES (ARISTA)
16	14	11	**YOU MEAN THE WORLD TO ME** TONI BRAXTON (LAFACE/ARISTA)
17	25	3	**STAY (I MISSED YOU)** LISA LOEB & NINE STORIES (RCA)
18	26	6	**I MISS YOU** AARON HALL (SILAS/MCA)
19	18	9	**SWEET POTATOE PIE** DOMINO (FEVER/RAL/CHAOS)
20	13	18	**LOSER** BECK (DGC/GEFFEN)
21	20	25	**DUNKIE BUTT** 12 GAUGE (STREET LIFE/SCOTTI BROS.)
22	24	7	**WILLING TO FORGIVE** ARETHA FRANKLIN (ARISTA)
23	19	12	**GOT ME WAITING** HEAVY D. & THE BOYZ (UPTOWN/MCA)
24	21	9	**ANYTHING** SWV (RCA)
25	35	3	**CAN YOU FEEL THE LOVE TONIGHT** ELTON JOHN (HOLLYWOOD)
26	28	4	**SHINE** COLLECTIVE SOUL (ATLANTIC)
27	17	18	**BUMP N' GRIND** R. KELLY (JIVE)
28	22	14	**I'M READY** TEVIN CAMPBELL (QWEST/WARNER BROS.)
29	27	16	**PLAYER'S BALL** OUTKAST (LAFACE/ARISTA)
30	30	16	**GIN AND JUICE** SNOOP DOGGY DOGG (DEATH ROW)
31	32	5	**IF YOU GO** JON SECADA (SBK/ERG)
32	29	6	**BEAUTIFUL IN MY EYES** JOSHUA KADISON (SBK/ERG)
33	65	2	**ANYTIME YOU NEED A FRIEND** MARIAH CAREY (COLUMBIA)
34	33	16	**INDIAN OUTLAW** TIM MCGRAW (CURB)
35	36	6	**WHENEVER YOU COME AROUND** VINCE GILL (MCA)
36	31	5	**OBJECTS IN THE REAR VIEW...** MEAT LOAF (MCA)
37	34	13	**BORN TO ROLL** MASTA ACE INC. (DELICIOUS VINYL)
38	49	57	**WHOOMP! (THERE IT IS)** TAG TEAM (LIFE/BELLMARK)
39	42	3	**FANTASTIC VOYAGE** COOLIO (TOMMY BOY)
40	47	4	**EASE MY MIND** ARRESTED DEVELOPMENT (CHRYSALIS)
41	38	21	**WHATTA MAN** SALT-N-PEPA (EN VOGUE (NEXT PLATEAU)
42	39	5	**CROOKLYN** THE CROOKLYN DODGERS (40 ACRES/MCA)
43	50	3	**CRAZY** AEROSMITH (GEFFEN)
44	44	19	**I SWEAR** JOHN MICHAEL MONTGOMERY (ATLANTIC)
45	46	6	**PART TIME LOVER/I'M STILL...** H-TOWN/AL B. SURE! (DEATH ROW)
46	37	18	**YOU KNOW HOW WE DO IT** ICE CUBE (PRIORITY)
47	55	4	**SENDING MY LOVE** ZHANE (ILLTOWN/MOTOWN)
48	40	13	**HOW DO YOU LIKE IT?** KEITH SWEAT (ELEKTRA)
49	51	4	**BACK IN THE DAY** AHMAD (GIANT)
50	48	13	**FEENIN'** JODECI (UPTOWN/MCA)
51	41	19	**WITHOUT YOU/NEVER FORGET YOU** MARIAH CAREY (COLUMBIA)
52	45	7	**WORKER MAN** PATRA (EPIC)
53	70	2	**(MEET) THE FLINTSTONES** THE B.C. 52'S (MCA)
54	52	8	**LOVE DN MY MIND** XSCAPE (SO SO DEF/COLUMBIA)
55	56	7	**ALWAYS** ERASURE (MUTE/ELEKTRA)
56	43	28	**THE POWER OF LOVE** CELINE DION (550 MUSIC)
57	58	16	**IT'S ALL GOOD** HAMMER (GIANT)
58	59	5	**BIZARRE LOVE TRIANGLE** FRENTE! (MAMMOTH/ATLANTIC)
59	64	4	**100% PURE LOVE** CRYSTAL WATERS (MERCURY)
60	57	11	**COMIN' DN STRDNG** SUDDEN CHANGE (EASTWEST)
61	53	6	**I'LL TAKE YOU THERE** GENERAL PUBLIC (EPIC SOUNDTRAX/EPIC)
62	66	3	**MISLED** CELINE DION (550 MUSIC)
63	68	2	**LOVE 4 DEM GANGSTA'Z** EAZY-E (MCA)
64	62	13	**C.R.E.A.M.** WU TANG CLAN (LOUD/RCA)
65	72	7	**WHY HAVEN'T I HEARD FROM YOU** REBA MCENTIRE (MCA)
66	74	2	**I'M NOT OVER YOU** CE CE PENISTON (A&M)
67	54	2	**CLOSER** NINE INCH NAILS (NOTHING/TVT)
68	61	16	**STREETS OF PHILADELPHIA** BRUCE SPRINGSTEEN (COLUMBIA)
69	73	4	**WINK** NLAL MCCOY (ATLANTIC)
70	67	14	**SDMETHIN' TD RIDE TD** CONSCIOUS DAUGHTERS (SCARFACE)
71	—	1	**I NEED YDUR LDVE** BOSTON (MCA)
72	60	14	**AND DUR FEELINGS** BABYFACE (EPIC)
73	71	15	**HEY D.J.** LIGHTER SHADE OF BROWN (MERCURY)
74	—	26	**ALL FDR LDVE** BRYAN ADAMS/ROD STEWART/STING (A&M)
75	63	23	**SD MUCH IN LDVE** ALL-4-ONE (BLITZ/ATLANTIC)

Singles with the greatest sale. © 1994, Billboard/BPI Communications and SoundScan, Inc.

VIDEO GAMES MAKE BEAUTIFUL MUSIC

(Continued from page 10)

presence in stores that are not configured to display music," says Saxon Hill, Capitol director of strategic marketing. "We put together a cardboard counter bin for non-music accounts, which holds about 15 discs. Computer-game music is something that has been a missed opportunity in the music industry. There are some great musicians making this form of music."

Unlike the "Mortal Kombat" record, promotion of the Tallarico title will emphasize the artist, rather than a familiar arcade brand name. Tallarico's name and likeness is prominently placed on the album artwork, while credit for the Immortals is limited to small type on the back of the artwork.

"I suppose it's like the anonymous nature of those who design the games," says Wood. "The game is known, but no one pays attention to the identity of the designers. We are marketing 'Mortal Kombat' without an artist identity."

For Tallarico, the opposite is true. "Capitol is placing full-page advertisements in video and computer game magazines with my picture," says Tallarico. "It's really a weird feeling, because I'm probably going to be the only human being pictured in those magazines."

The video-game magazines featured in the Capitol promotion include Game Pro, Sega Visions, and Gameplayers.

MARKETING DIRECTOR'S DREAM

Tallarico is anxious to expand his notoriety beyond the followers of computerized media. "My goal, as a musician, has been to put out an album of instrumental rock," says Tallarico. "This is the perfect medium for me. Peter Gabriel and David Bowie are anxious to go interactive, so why not reverse it? Let the game musicians be heard. The demographics are similar, the technology is now in place—it's a marketing director's wet dream."

These new releases differ from last year's "Super Mario Brothers" film soundtrack, which contained tracks from established acts, rather than music from the game. Both the Capitol and Vernon Yard releases contain music and samples derived from actual gameplay.

Recent advancements in technology, including the emerging CD-ROM and 32-bit standard, have resulted in the capability for more complex music in gaming.

"With today's technology, there's no reason why there should be anything less than CD-quality sound in video games," says Hill.

"I hate traditional video-game music," says Tallarico. "There is still a big misconception about computer-game music—this is not 'blips' and 'bleeps.' This is real music that was recorded with real musicians and in a real studio."

One software developer, Sierra On-Line, is tapping into the new market without the help of a major label. Using its own network of distribution, Sierra has released two game soundtracks during the last year. Both "Sierra Soundtrack Collection" and "Music From Inca" have met with moderate success, though record retailers and radio have been a tough sell.

"A lot of retailers had a difficult time figuring out what to do with them," says Sierra marketing director Dan Rogers. "I'm not so sure that we are experts on the music industry. The solution for us is to find somebody connected in the channels of securing distribution and radio airplay."

Rogers says that top 40 radio was "perplexed" when serviced last year with the Mark Seibert single, "Girl In The Tower," which is the pop theme from the computer game "King's Quest 6."

"It got some attention, but I don't think radio was ready for it yet," says Seibert, who hopes to release a recently completed video-game recording that includes a 135-voice choir and a heavy metal trio.

"My goal is to get the player to turn on the music even after the game is turned off," says Tallarico.

GAMES AND STONEWALL 25 LEAD MAJORS TO GAY ISSUES, MARKET

(Continued from page 1)

Girls, Basia, Pauline Henry, and Sandra Bernhard. "Pride" will showcase underground acts featured on an upcoming trio of Epic dance music compilations, while "Rozalla" is a three-song teaser of the Zimbabwean club diva's sophomore effort, "Look No Further." Rozalla will be among the most visible artists during this period, performing at no fewer than six events.

Island Records is launching its dance retrospective, "The Project," during the World DJ Marathon at Roseland June 24. Proceeds from the disc will be donated to LIFEbeat.

The onset of the Gay Games and Stonewall 25 also sparks a plethora of AIDS fund-raisers. Some of the more high-profile concerts include a benefit for LIFEbeat, an industry AIDS relief and awareness organization, that will feature k.d. lang, Sarah McLachlan, Seal, Melissa Etheridge, and Jon Secada, as well as several surprise guests. VH-1 will tape the June 24 show for a special to air at a later date. On June 26, the Stonewall Revolution concert will raise money for Broadway Cares and DIFFA, the design industry's foundation for AIDS research, that will be held at the Roxy nightclub. On the bill are C+C Music Factory, Uncanny Alliance, Jimmy Somerville, and Ultra Nate.

Other artists who will perform at Gay Games/Stonewall 25 events and other assorted fund-raisers include Bernhard, Andy Bell of Erasure, Cyndi Lauper, Crystal Waters, Opus III, D:Ream, Kristine W., Syhil, Deborah Harry, Loleatta Holloway, Robin S., Vicki Sue Robinson, Janis Ian, Sharon Brown, Richard Barrone, Marcella Detroit, the London Suede, Frankie Knuckles, and Gabrielle.

Event organizers estimate monumental fund-raising results when all is said and done. For example, Tim Rosta, executive director of LIFEbeat, says the organization will take in roughly $500,000 in one week, with spin-offs like T-shirt merchandising, proceeds from "The Project," and an 800-number donation phone line from the VH-1 special keeping the dollars flowing for months to come.

"Events like Stonewall 25 and the Gay Games are a great catalyst for bringing people in the industry to the table—both in terms of AIDS issues and gay issues," Rosta says. "And I think a lot of artists are finally starting to understand that the gay community really consumes their music. They would be negligent to pass on participating in these events."

Bruce Barbaree, project manager for Out In New York, an organization producing numerous fund-raisers this month, agrees. "More and more often, we are seeing artists who are willing to do fund-raisers for the AIDS cause and the gay community regardless of whether or not they have something to promote. They are becoming increasingly aware of the broad spectrum of their audience."

Artists like Bell, lead singer of Mute/Elektra duo Erasure, acknowledges that he has more than a monetary connection with the gay and lesbian community. "It blows me away to have people walk up to you on the street and tell you how your public existence helps them in their lives," says the openly gay Bell. Kirsty Hawkshaw of EastWest act Opus III views the gay and lesbian community as among "the most musically open-minded this band has ever encountered. Playing a show for something like the Gay Games allows us to give something back to people who have been so readily accepting of what we have to offer."

But what happens the day after the last event? For some, this is a one-time dance with a market sector that makes people squirm. One major-label VP fears that too close an association with the gay and lesbian world can tarnish images. "If you're dealing with a really good-looking guy making rock records, being on the cover of a gay magazine could cost us millions from young teen-age boys who don't understand what homosexuality is. You've got to pick and choose. Dance artists will always have a large gay following, and I'm not sure if that's enough to justify spending so much money on advertising."

Other label executives disagree. Warner Bros. has perennially tapped into the queer market to expose and develop a variety of acts. The label also regularly does merchandising tie-ins with publications like Out and Homo-Xtra, offering free CDs with subscriptions.

In other cases, a little education is all that is needed to open minds and label wallets.

"It helps to have openly gay people at labels who are willing to step forward and enlighten those at the top," says Peter Albertelli, manager of national crossover promotion at EastWest. "It hasn't been difficult to get people here interested in gay-related projects because I've been able to show them that this is an excellent way to stir up some action for a brand new act. The gay clubs, for example, have been the leaders with an artist like Kristine W. The enthusiasm for her record at that level has been crucial in creating a national pop picture for her."

Ceraolo adds, "This community has a lot of buying power, and it buys a lot of [Epic's] music. We have a lot of gay-friendly acts on this label—there is no reason for us to miss the boat by not getting into this market as deep as possible. It's healthy for the people who work at this label to get more politically plugged in, and it benefits the gay community."

MARLEY CATALOG A SOURCE OF STRIFE

(Continued from page 97)

ership. The letter, dated June 21, 1981, less than three months after Marley's death, is addressed to Sims from Perry and states that Sims is "exclusive owner of all right, title, and interest of master recordings embodying the performances of Bob Marley during the exclusive period."

The letter continues: "I believed that I had the right to sell such demonstration recordings. Now having seen your contract with Marley, I realize that you were the only person authorized to deal in recordings embodying Marley's performances which were recorded during the time ... and that they are your exclusive property."

A copy of Marley's contract with Sims could not be obtained.

Sims told Billboard, "[Perry] couldn't have made a deal with Bob Marley because Bob Marley had an existing contract with me." A copy of that contract could not be obtained at press time.

Sims, who managed Marley from 1966-73, believes the only rightful owners of Marley product are himself, Blackwell, and Clement "Coxsone" Dodd, who produced the Wailers from 1963-66. Sims sold the publishing rights for Marley songs within his Cayman Music catalog, which included songs recorded during the Perry sessions, to Blackwell in 1992.

However, San Juan's Chernow calls the letter "a forgery" and says Perry told him that he and Sims never discussed such a matter or made such an agreement.

David Simmons, Sims' London-based business manager, responds, "I was there when Lee signed it [in New York] ... I find it very interesting that San Juan claims it to be a forgery. We'll test it in court." The letter appears to be signed by Milton Rothman of the New York firm Walter Hoffer, Sims' attorney at the time.

Sims says that on several occasions since the '70s, he has tracked down companies putting out what he considered to be illegal releases, and has threatened lawsuits but never brought them to fruition because of the high cost of litigation.

Sims, who now lives in South Africa, where he runs a record company with Hugh Masekela, said he has pursued both Trojan and San Juan, settling out of court with the two companies for undisclosed publishing royalties in the '80s. Chernow denies that San Juan paid publishing royalties to Sims at that time.

Both Sims and Simmons believe that Perry co-wrote some of Marley's songs. However, according to Simmons, Marley's publishing for the songs recorded during the Perry-produced sessions were under contract to Sims' Cayman Music. Therefore, San Juan would be legally obligated to pay Sims, says Simmons.

Trojan officials were unavailable for comment at press time.

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FOR WEEK ENDING JUNE 18, 1994

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL
				★ ★ ★ No. 1 ★ ★ ★	
1	9	9	9	I SWEAR (5 weeks at No. 1) / D.FOSTER (F.J.MYERS,G.BAKER)	◆ ALL-4-ONE / (C) (V) BLITZZ 87243/ATLANTIC
2	7	7	12	I'LL REMEMBER (FROM "WITH HONORS") / MADONNA,P.LEONARD (P.LEONARD,M.CICCONE,R.PAGE)	◆ MADONNA / (C) (D) (M) (T) (V) (X) MAVERICK/SIRE 18247/WARNER BROS.
3	3	11	7	ANY TIME, ANY PLACE/AND ON AND ON / J.JAM,T.LEWIS,J.JACKSON (J.JACKSON,J.HARRIS,T.LEWIS)	◆ JANET JACKSON / (C) (T) (X) VIRGIN 38435
4	5	7	7	DON'T TURN AROUND / EKMAN ADEBRATT (A.HAMMOND,D.WARREN)	◆ ACE OF BASE / (C) (D) (M) (T) (V) ARISTA 1-2691
8	7	8	5	REGULATE (FROM "ABOVE THE RIM") / WARREN G. (WARREN G.,NATE DOGG)	◆ WARREN G. & NATE DOGG / (C) DEATH ROW 98280/INTERSCOPE
6	10	10	2	BACK & FORTH / R.KELLY (R.KELLY)	◆ AALIYAH / (C) (T) (X) BLACKGROUND 42174/JIVE
7	8	5	12	YOU MEAN THE WORLD TO ME / L.A.REID,BABYFACE,D.SIMMONS (L.A.REID,BABYFACE,D.SIMMONS)	◆ TONI BRAXTON / (C) (D) (M) (V) LAFACE 2-4064/ARISTA
2	5	8	11	THE SIGN ▲ / POP,JOKER (JOKER)	◆ ACE OF BASE / (C) (D) (M) (T) ARISTA 1-2653
5	7	5	11	BABY I LOVE YOUR WAY (FROM "REALITY BITES") / R.FAIR (P.FRAMPTON)	◆ BIG MOUNTAIN / (C) (T) (X) RCA 62780
10	5	5	16	THE MOST BEAUTIFUL GIRL IN THE WORLD ● / ♀,RICKY P. (♀)	◆ ♀ / (C) (D) (T) NPG 72514/BELLMARK
11	11	4	11	RETURN TO INNOCENCE ● / M.CRETU (CURLY M.C.)	◆ ENIGMA / (C) (T) (V) (X) VIRGIN 38423
12	12	14	7	IF YOU GO / J.SECADA,E.ESTEFAN,JR. (J.SECADA,M.A. MOREJON)	◆ JON SECADA / (C) (D) (T) (V) SBK 58166/ERG
13	11	11	5	YOUR BODY'S CALLIN' / R.KELLY (R.KELLY)	◆ R. KELLY / (C) (T) (X) JIVE 42220
14	18	18	2	STAY (I MISSED YOU) (FROM "REALITY BITES") / J.PATINO (L.LOEB)	◆ LISA LOEB & NINE STORIES / (C) (X) RCA 62870
15	12	57	2	ANYTIME YOU NEED A FRIEND / W.AFANASIEFF,M.CAREY (M.CAREY,W.AFANASIEFF)	◆ MARIAH CAREY / (C) (D) (M) (T) (V) (X) COLUMBIA 77528
18	18	18	18	I'M READY / BABYFACE,D.SIMMONS (BABYFACE)	◆ TEVIN CAMPBELL / (C) (D) (V) QWEST 18264/WARNER BROS.
17	12	25	5	DON'T TAKE THE GIRL / J.STROUD,B.GALLIMORE (C.MARTIN,L.W.JOHNSON)	◆ TIM MCGRAW / (C) (V) CURB 76925
18	11	11	5	CAN YOU FEEL THE LOVE TONIGHT (FROM "THE LION KING") / C.THOMAS (E.JOHN,T.RICE)	◆ ELTON JOHN / (C) (D) HOLLYWOOD 64543
11	11	14	11	ANYTHING (FROM "ABOVE THE RIM") / B.A.MORGAN (B.A.MORGAN)	◆ SWV / (C) (T) (V) (X) RCA 62834
20	15	12	75	BUMP N' GRIND ▲ / R.KELLY (R.KELLY)	◆ R. KELLY / (C) (T) (X) JIVE 42207
21	27	33	7	SHINE / E.ROLAND (E.ROLAND)	◆ COLLECTIVE SOUL / (C) ATLANTIC 87237
22	11	23	10	BEAUTIFUL IN MY EYES / P.VAN HOOKE,R.ARGENT (J.KADISON)	◆ JOSHUA KADISON / (C) SBK 58099/ERG
23	28	30	2	MISLED / R.WAKE (P.ZIZZO,J.BRALOWER)	◆ CELINE DION / (C) (D) (T) (V) (X) 550 MUSIC 77344
14	26	22	11	I'LL TAKE YOU THERE (FROM "THREESOME") / R.SALL,GENERAL PUBLIC,T.PHILLIPS (A.ISBELL)	◆ GENERAL PUBLIC / (C) (T) (X) EPIC SOUNDTRAX 77452/EPIC
25	30	24	13	GOT ME WAITING / P.ROCK (L.VANDROSS,HEAVY D.,P.ROCK,C.L.SMOOTH)	◆ HEAVY D. & THE BOYZ / (C) (T) UPTOWN 54815/MCA
				★ ★ ★ GREATEST GAINER/SALES & AIRPLAY ★ ★ ★	
26	43	65	3	FUNKDAFIED / J.DUPRI,M.SEAL (J.DUPRI,DA BRAT)	◆ DA BRAT / (C) (T) SO SO DEF 77523/CHAOS
27	41	51	4	I MISS YOU / G.CAUTHEN (G.CAUTHEN,A.HALL)	◆ AARON HALL / (C) SILAS 54847/MCA
28	25	17	30	THE POWER OF LOVE ▲ / D.FOSTER (G.MENDE,C.DEROUGE,J.RUSH,M.S.APPLEGATE)	◆ CELINE DION / (C) (D) (V) 550 MUSIC 77230
29	24	18	21	MMM MMM MMM MMM ● / J.HARRISON,CRASH TEST DUMMIES (B.ROBERTS)	◆ CRASH TEST DUMMIES / (C) (D) ARISTA 1-2654
30	23	21	21	LOSER ● / K.STEPHENSON,T.ROTHROCK (BECK,K.STEPHENSON)	◆ BECK / (C) (V) (X) DGC 19270/GEFFEN
31	31	27	22	WHATTA MAN ▲ / H.AZOR (H.AZOR,D.CRAWFORD,C.JAMES)	◆ SALT-N-PEPA FEATURING EN VOGUE / (C) (T) (V) (X) NEXT PLATEAU/LONDON 857 390/PLG
32	34	39	8	ALWAYS / M.WARE (V.CLARKE,A.BELL)	◆ ERASURE / (C) (T) (X) MUTE 64552/ELEKTRA
33	22	16	22	NOW AND FOREVER / R.MARX (R.MARX)	◆ RICHARD MARX / (C) (V) CAPITOL 58005
34	32	34	11	SWEET POTATOE PIE / DJ BATTLECAT (DOMINO,K.GILLIAM)	◆ DOMINO / (C) (M) (T) OUTBURST/RAL 77350/CHAOS
35	35	36	17	COME TO MY WINDOW / H.PADGHAM,M.ETHERIDGE (M.ETHERIDGE)	◆ MELISSA ETHERIDGE / (C) (X) ISLAND 858 028/PLG
36	29	20	21	WITHOUT YOU/NEVER FORGET YOU ● / W.AFANASIEFF,M.CAREY (W.P.HAM,T.EVANS,M.CAREY,BABYFACE)	◆ MARIAH CAREY / (C) (D) (M) (T) (V) (X) COLUMBIA 77358
37	42	42	7	MOVING ON UP / M PEOPLE (M.PICKERING,P.HEARD)	◆ M PEOPLE / (C) (T) (X) EPIC 77392
38	45	62	5	CRAZY / B.FAIRBAIRN (S.TYLER,J.PERRY,D.CHILD)	◆ AEROSMITH / (C) (V) GEFFEN 19267
39	37	35	13	PUMPS AND A BUMP / BAILLERGEAU,HAMMER (HAMMER,DEUCE DEUCE,BAILLERGEAU,CLINTON,SHIDER)	◆ HAMMER / (C) (D) (T) (V) (X) GIANT 18218
40	51	70	4	WILD NIGHT / J.MELLENCAMP,M.WANCHIC (V.MORRISON)	◆ JOHN MELLENCAMP WITH ME'SHELL NDEGEOCELLO / (C) (V) (X) MERCURY 858 738
41	38	38	6	OBJECTS IN THE REAR VIEW MIRROR MAY APPEAR CLOSER THAN... / J.STEINMAN (J.STEINMAN)	◆ MEAT LOAF / (C) (V) MCA 54848
42	33	43	5	(MEET) THE FLINTSTONES (FROM "THE FLINTSTONES") / D.WAS (W.HANNA,J.BARBERA,H.CURTIN)	◆ THE B.C. 52'S / (C) MCA 54839
43	40	31	15	LOVE SNEAKIN' UP ON YOU / D.WAS,B.RAITT (T.SNOW,J.SCOTT)	◆ BONNIE RAITT / (C) (V) CAPITOL 58125
44	61	69	4	BACK IN THE DAY / KENDAL (A.A.LEWIS,S.K.GORDY)	◆ AHMAD / (C) (M) (T) (X) GIANT 18217
45	46	41	31	FOUND OUT ABOUT YOU / J.HAMPTON,GIN BLOSSOMS (D.HOPKINS)	◆ GIN BLOSSOMS / (C) (V) A&M 0418
46	60	67	6	WILLING TO FORGIVE / BABYFACE,D.SIMMONS (BABYFACE,D.SIMMONS)	◆ ARETHA FRANKLIN / (C) (D) (M) (T) ARISTA 1-2680
47	47	50	6	EASE MY MIND / SPEECH (ARRESTED DEVELOPMENT)	◆ ARRESTED DEVELOPMENT / (C) (M) (T) (V) (X) CHRYSALIS 58158/ERG
48	48	53	6	(SHE'S) SOME KIND OF WONDERFUL / S.LEVINE (J.ELLISON)	HUEY LEWIS & THE NEWS / (C) (V) ELEKTRA 64542
49	57	46	9	LOVE ON MY MIND / J.DUPRI,M.SEAL (J.DUPRI,M.SEAL)	◆ XSCAPE / (C) (M) (T) (V) (X) SO SO DEF 77438/COLUMBIA
50	63	75	3	FANTASTIC VOYAGE / DOBBS THE WINO (IVEY,DOBBS,ALEXANDER,BEAVERS,CRAIG,MCCAIN,SHELBY,SHOCKLEY)	◆ COOLIO / (M) (T) (X) TOMMY BOY 617*
57	36	26	10	STREETS OF PHILADELPHIA (FROM "PHILADELPHIA") ● / B.SPRINGSTEEN,C.PLOTKIN (B.SPRINGSTEEN)	◆ BRUCE SPRINGSTEEN / (C) (V) (X) COLUMBIA 77384
52	10	63	9	SENDING MY LOVE / NAUGHTY BY NATURE (R.NEUFVILLE,NAUGHTY BY NATURE)	◆ ZHANE / (C) (D) (T) ILLTOWN 2242/MOTOWN
53	64	65	10	AND OUR FEELINGS / BABYFACE,L.A.REID,D.SIMMONS (BABYFACE,D.SIMMONS)	◆ BABYFACE / (C) (V) EPIC 77394
64	56	19	9	BIZARRE LOVE TRIANGLE / S.AUSTIN,A.HART,P.JONES (NEW ORDER)	◆ FRENTE! / (C) (X) MAMMOTH 98274/ATLANTIC
19	55	65	72	DREAMS / S.STREET (THE CRANBERRIES)	◆ THE CRANBERRIES / (C) (X) ISLAND 864 436/PLG
10	56	19	19	BORN TO ROLL / ASE ONE (D.CLEAR,A.A.BROWN,E.MCINTOSH,T.J.KELSIE)	◆ MASTA ACE INCORPORATED / (C) (M) (T) DELICIOUS VINYL 98315/EASTWEST
57	57	10	2	100% PURE LOVE / THE BASEMENT BOYS (C.WATERS,T.DOUGLAS,J.STEINHOUR,T.DAVIS)	◆ CRYSTAL WATERS / (C) (M) (T) (X) MERCURY 858 485
58	58	64	19	YOU KNOW HOW WE DO IT / Q.D.III (ICE CUBE,Q.D.III)	◆ ICE CUBE / (C) (T) PRIORITY 53847
59	64	57	19	PART TIME LOVER/I'M STILL IN LOVE WITH YOU / AL B.SURE!,D.SWING (GREEN,JACKSON,MITCHELL,SWING,PEARSON)	◆ H-TOWN/AL B. SURE! / (C) (M) (T) (X) DEATH ROW 98283/INTERSCOPE
60	12	92	8	THE PLACE WHERE YOU BELONG (FROM "BEVERLY HILLS COP III") / C.MARTIN,D.VAN RENSALIER,M.GAY,G.BRIGHT (MARTIN,LORENZ,VAN RENSALIER,GAY,BRIGHT)	◆ SHAI / (C) MCA 54807
19	53	10	9	WORKER MAN / C.DILLON,A.KELLY (D.SMITH,A.KELLY)	◆ PATRA / (C) (M) (T) EPIC 77289
53	52	64	2	I WISH / J.DOUGLASS (GABRIELLE,J.DOUGLAS)	◆ GABRIELLE / (C) (T) GO!DISCS/LONDON 857 520/PLG
65	64	57	10	FEENIN' / D.SWING (D.SWING)	◆ JODECI / (C) (T) UPTOWN 54824/MCA
65	10	64	19	PLAYER'S BALL ● / ORGANIZED NOIZE (OUTKAST,ORGANIZED NOIZE)	◆ OUTKAST / (C) (M) (T) (X) LAFACE 2-4060/ARISTA
65	65	56	13	HOW DO YOU LIKE IT? / K.SWEAT,F.SCOTT (K.SWEAT,F.SCOTT)	◆ KEITH SWEAT / (C) (M) (T) (X) ELEKTRA 64555
66	83	—	2	PRAYER FOR THE DYING / T.HORN (SEAL,SIGUORD)	◆ SEAL / (C) (D) (M) (T) (V) (X) ZTT/SIRE 18138/WARNER BROS.
67	16	57	2	FALL DOWN / G.MACKILLOP (T.NICHOLS,G.PHILLIPS,TOAD)	◆ TOAD THE WET SPROCKET / (C) (D) (V) COLUMBIA 77474
65	10	64	10	COMIN' ON STRONG / DA' MIC PROFESAH (MONDESTIN,MONDESTIN,PINARD,DAVIS,DA' MIC PROFESAH,GRAHAM)	◆ SUDDEN CHANGE / (C) (T) EASTWEST 98334
69	94	—	2	I NEED YOUR LOVE / T.SCHOLZ (T.SCHOLZ,F.SAMPSON)	BOSTON / (C) (V) MCA 54803
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★	
70	NEW ▶		1	WHEN CAN I SEE YOU / BABYFACE,L.A.REID,D.SIMMONS (BABYFACE)	◆ BABYFACE / (C) (D) EPIC 77550
71	73	73	5	CROOKLYN (FROM "CROOKLYN") / A TRIBE CALLED QUEST (ARCHER,BLAKE,CLEAR,DAVIS,MUHAMMAD)	◆ THE CROOKLYN DODGERS / (C) (T) 40 ACRES & A MULE 54817/MCA
72	72	19	5	NIGHT IN MY VEINS / I.STANLEY (C.HYNDE,B.STEINBERG,T.KELLY)	◆ PRETENDERS / (C) (D) (V) SIRE 18163/WARNER BROS.
73	19	64	2	POSSESSION / P.MARCHAND (S.MCLACHLAN)	◆ SARAH MCLACHLAN / (C) (D) NETTWERK 1-2662/ARISTA
74	58	50	9	LEAVING LAS VEGAS / B.BOTTRELL (S.CROW,B.BOTTRELL,D.BAERWALD,K.GILBERT,D.RICKETTS)	◆ SHERYL CROW / (C) A&M 0582
75	64	64	9	SELLING THE DRAMA / J.HARRISON,LIVE (KOWALCZYK,LIVE)	◆ LIVE / (C) (X) RADIOACTIVE 54816/MCA
74	10	56	19	INDIAN OUTLAW ● / J.STROUD,B.GALLIMORE (T.BARNES,G.SIMMONS,J.D.LOUDERMILK)	◆ TIM MCGRAW / (C) (V) CURB 76920
77	14	12	9	REGULAR THANG / OVIS (OVIS)	◆ OVIS / (C) (D) RESTLESS 72760
78	80	77	5	WHENEVER YOU COME AROUND / T.BROWN (V.GILL,P.WASNER)	VINCE GILL / (C) (V) MCA 54833
79	NEW ▶		1	MAYBE LOVE WILL CHANGE YOUR MIND / T.PANUNZIO,R.BITTAN (S.STEWART,R.NOWELS)	STEVIE NICKS / (C) (D) MODERN 98270/ATLANTIC
80	82	55	14	THE MORE YOU IGNORE ME, THE CLOSER I GET / S.LILLYWHITE (MORRISSEY,BOORER)	◆ MORRISSEY / (C) (X) SIRE 18207/REPRISE
81	77	76	14	SOMETHIN' TO RIDE TO (FONKY EXPEDITION) / PARIS (PARIS)	◆ CONSCIOUS DAUGHTERS / (C) (T) SCARFACE 53851/PRIORITY
82	89	—	2	BACKWATER / P.LEARY,MEAT PUPPETS (C.KIRKWOOD)	◆ MEAT PUPPETS / (X) LONDON 857 553*/PLG
83	75	—	2	CLOSER / FLOOD,T.REZNOR (T.REZNOR)	◆ NINE INCH NAILS / (C) (X) NOTHING/TVT 98263/INTERSCOPE
84	87	78	19	I SWEAR / S.HENDRICKS (F.J.MYERS,G.BAKER)	◆ JOHN MICHAEL MONTGOMERY / (C) (V) ATLANTIC 87288
85	NEW ▶		1	CLEOPATRA'S CAT / SPIN DOCTORS,P.DENENBERG,F.LAROCKA (SPIN DOCTORS)	◆ SPIN DOCTORS / (C) (D) (V) EPIC 77525
86	NEW ▶		1	YOUR LOVE IS SO DIVINE / W.KHAN (MIRANDA,QUICK,MORA,KHAN)	◆ MIRANDA / (C) (D) (M) (T) (X) SUNSHINE 822
87	86	88	14	YOU / K.GRAY,CANDLEBOX (K.MARTIN,CANDLEBOX)	◆ CANDLEBOX / (C) (D) (V) MAVERICK/SIRE 18354/WARNER BROS.
88	88	83	11	LOW / D.SMITH (D.LOWERY,J.HICKMAN,D.FARAGHER)	◆ CRACKER / (C) (V) (X) VIRGIN 38427
89	90	94	3	I'LL REMEMBER YOU / E.WOLFF,V.BENFORD (E.WOLFF,S.PIERSA)	◆ ATLANTIC STARR / (C) (V) ARISTA 1-2678
90	NEW ▶		1	TAKE IT BACK / B.EZRIN,D.GILMOUR (D.GILMOUR,B.EZRIN,P.SAMSON,N.LAIRD-CLOWES)	◆ PINK FLOYD / (C) (D) (V) COLUMBIA 77493
91	NEW ▶		1	I'M NOT OVER YOU / S.HURLEY (S.HURLEY,J.PRINCIPLE,M.DOC)	◆ CE CE PENISTON / (C) (T) (X) A&M 0574
92	93	86	15	C.R.E.A.M. (CASH RULES EVERYTHING AROUND ME) / PRINCE RAKEEM (WU-TANG CLAN)	◆ WU-TANG CLAN / (C) (M) (T) (X) LOUD 62829/RCA
93	81	71	14	COMPLETELY / D.FOSTER,M.BOLTON (D.WARREN)	◆ MICHAEL BOLTON / (C) (D) (V) COLUMBIA 77376
94	96	95	9	I GOT CHA OPIN / DJ EVIL DEE,MR. WALT (K.BLAKE,W.DEWGARDE,E.DEWGARDE)	◆ BLACK MOON / (C) (T) WRECK 20083/NERVOUS
95	97	93	4	BUCKTOWN / EVIL DEE,MR. WALT (E.DEWGARDE,D.YATES,T.WILLIAMS)	◆ SMIF-N-WESSUN / (M) (T) WRECK 20069*/NERVOUS
96	95	84	18	HEY D.J. (FROM "MI VIDA LOCA") / R.GUTIERREZ (S.HAGUE,M.MCLAREN,L.PRICE,R.LARKINS,R.GUTIERREZ,B.RAMIREZ)	◆ LIGHTER SHADE OF BROWN / (C) (T) MERCURY 858 402
97	NEW ▶		1	WHAT'S UP / DJ MIKO (L.PERRY)	◆ DJ MIKO / (C) (D) (T) (V) ZYX 6691
98	99	91	19	IT'S ALL GOOD / HAMMER,THE WHOLE 9 (HAMMER,THE WHOLE 9,DEUCE DEUCE)	◆ HAMMER / (C) (D) (T) (V) GIANT 18271
99	91	81	14	I WANT YOU / DANNY D (ROBERTS,JONES)	◆ JULIET ROBERTS / (C) (T) (X) REPRISE 18222
100	100	99	3	I BELIEVE / JAM,LEWIS (HARRIS,LEWIS,WEBSTER,NOLAND,MORRISON,JONES,BONNER)	◆ SOUNDS OF BLACKNESS / (C) (M) (T) (X) PERSPECTIVE 7446/A&M

⬭ Records with the greatest airplay and sales gains this week. ◆ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single, regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi single availability. © 1994, Billboard/BPI Communications.

HOT 100 SINGLES SPOTLIGHT™

by Kevin McCabe

"I SWEAR" BY **All-4-One** (Blitzz/Atlantic) holds at No. 1 for a fifth week and widens its lead at the top with the biggest point gain on the entire chart. "Swear" continues its strong run at the top of both Hot 100 component charts—sales and airplay. "I'll Remember" by **Madonna** (Maverick/Sire/Warner Bros.) rebullets at No. 2 overall due to a strong increase in monitored airplay. "Remember" is still too far behind in overall points to challenge All-4-One's single. The battle for No. 1 is heating up, with **Janet Jackson's** double-sided "Any Time, Any Place"/"And On And On" (Virgin) and "Don't Turn Around" by **Ace Of Base** (Arista) both showing strong point increases. Neither single will be within striking distance of the top, however, until two or three weeks from now. "Don't Turn" passes "Regulate" by **Warren G. & Nate Dogg** (Death Row/Interscope) in the top five, resulting in "Regulate" slipping 4-5 even though it gains points.

TWO RECORDS IN THE TEENS are also showing strong potential. The second-biggest point-gainer overall and the second-biggest airplay gainer is "Anytime You Need A Friend" by **Mariah Carey** (Columbia). It ranks No. 4 in airplay at WGTZ (Z93) Dayton, Ohio, No. 5 at WHOT Youngstown, Ohio, and No. 6 at WXLK (K92) Roanoke, Va. The third-biggest gainer overall and the third-greatest airplay gainer is "Stay (I Missed You)" by **Lisa Loeb & Nine Stories** (RCA). It's No. 1 in airplay at KKFR (Power 92) Phoenix, No. 3 at KISF (Kiss 107.3) Kansas City, and No. 4 at new monitored station WAHC Columbus, Ohio.

"FUNKDAFIED" BY **DA BRAT** (So So Def/Chaos) is the biggest point-gainer among developing singles (outside the top 20). It wins the Greatest Gainer/Sales and Airplay and makes a big 43-26 chart jump overall. "Funkdafied" was last week's Greatest Gainer/Sales and this week climbs 23-14 on the sales chart. It ranks top five in airplay at top 40/rhythm-crossover outlets WHYT Detroit (No. 1), WIOQ (Q102) Philadelphia (No. 3), and KMEL San Francisco (No. 5). It's almost certain when a single wins both Greatest Gainers that it's going to reach the top five on the Hot 100.

QUICK CUTS: Two new artists make their Hot 100 bows this week. 18-year-old **Miranda** enters at No. 86 with "Your Love Is So Divine" (Sunshine). Her hometown station, KPWR (Power 106) Los Angeles, discovered the dance single, and now it's spreading at top 40/rhythm and mainstream. It's No. 1 in airplay at new monitored station KMXZ Monterey, Calif., No. 2 at KHQT (Hot 97.7) San Jose, Calif., and No. 6 at KYLD (Wild 107) San Francisco . . . Italy's **DJ Miko** debuts at No. 97 with "What's Up" (ZYX). It's No. 6 in airplay at WFLZ (Power 93) Tampa, Fla., No. 8 at KPRR (Power 102) El Paso, Texas, and No. 10 at WBBM (B96) Chicago . . . The Hot 100 monitored radio panel decreases by 10 stations effective with this issue. Monterey/Salinas, Calif., is now a monitored market, and two stations are added from Monterey. The number of top 40/adult stations included in the monitored panel has been tightened up to focus only on the most active stations. The new total is 188 stations.

JUAN GABRIEL RETURNS, WITH 'THANKS'

(Continued from page 10)

al until the year 2000, when those duties will be turned over to Juan Gabriel, "provided he complies with his recording contract," says López, who was a vital player in resolving Juan Gabriel's publishing dispute with BMG.

Juan Gabriel's latest recording contract with BMG Ariola, signed May 27, calls for at least five albums, according to López.

With the publishing deal concluded six months ago, Juan Gabriel set out to record a romantic, ballad-oriented pop album helmed by respected producer Gustavo Farias. The album's leadoff single, "Pero Que Necesidad," was serviced to Latino radio June 3. Juan Gabriel says "Gracias Por Esperar" features "gospel accents and even a reggae number," and he calls it "an album of positive energy."

Alba Eagan, BMG's national marketing director, says Juan Gabriel's latest effort is "more modern—it's more contemporary pop. Maybe a lot of people were waiting for him to come out with something Mexico-oriented. And in the video for 'Pero Que Necesidad,' you can tell he still respects and loves his Mexico quite a lot. But he's never done pop songs like the ones on this album."

LISTENER RESPONSE

"Pero Que Necesidad" already is drawing enthusiastic listener response, says Betty Pino, PD at WRTO-FM, Miami's top-rated Latino radio station. "Juan Gabriel always has done well here, and after hearing several other songs on the album, I think this is going to be a huge hit for him," says Pino.

According to Eagan, the initial shipout of "Gracias Por Esperar" will be about 150,000 units, a hefty tally for a Spanish-language album. Enthusiasm from Latino retailers seems to justify the strong shipment.

"We're very optimistic about this record, and we ordered around 1,000 copies for our stores," says Dave Massry, president of the eight-store, San Diego-based retailer Ritmo Latino.

Eagan says BMG is supporting the record at radio via ad spots featuring commentary about the record from prominent Latino radio and retail figures. At retail, Eagan notes that the label will be involved in co-op advertising projects with Latino and Anglo retailers. The label also is sponsoring a nationwide contest beginning July 5 at Latino and Anglo retail accounts. Winners can travel to see Juan Gabriel perform in concert.

To further enhance consumer awareness of the album release, BMG has begun an eight-week television advertising campaign that should pump up the sales of "Gracias Por Esperar." Television ad campaigns generally spark album sales for contemporary compilation packages, oldies sets, and new albums by established acts.

For his part, Juan Gabriel will hold a press conference and performance for the Latin American media June 22 at Cabo San Lucas, Mexico. On June 24-25 he will perform at the Irving Hall in Anaheim, Calif. But other than a few upcoming concert dates, Juan Gabriel says he will not actively promote "Gracias Por Esperar" until 1995.

"I need to give the company the opportunity to demonstrate that they can promote the record without my assistance," he says. "I will help them next year, but this year I need to rest."

And rest he may. But Juan Gabriel's, catalog never takes a breather. Countless artists from every genre in the Latino market have recorded individual songs by Juan Gabriel and entire tribute albums have centered on his material. Pandora, a female vocal trio from Mexico, has cut two tribute packages of Juan Gabriel numbers, and Mexico's famed singer/songwriter Ana Gabriel (no relation) hit No. 1 on the Hot Latin Tracks chart earlier this year with a Juan Gabriel composition, "Luna." Even Juan Gabriel's backing singer, Stefani Spruill, who helped arrange background vocals on "Gracias Por Esperar," has recorded an album dominated by his material.

Among his classics are "Amor Eterno," "Querida," "El Noa Noa," and "Hasta Que Te Conocí," which is currently a single by label mate Raúl di Blasio and boasts a vocal appearance by Juan Gabriel.

Besieged by requests from admiring colleagues to produce albums, Juan Gabriel seldom gets involved in recording projects for other artists. In 1990, however, he produced "Desde Andalucia," the biggest-selling album ever for Spanish diva Isabel Pantoja.

Absent from the limelight as a recording artist for eight years, Juan Gabriel maintained a high profile with his fans through riveting live shows that would last, on average, three hours. Along the way, his charismatic baritone broke the stereotypical mold of the Latino singer—historically typecast in the frame of an overtly masculine balladeer—by displaying a sensitive, tender stage persona.

MAN OF MANY NAMES

Juan Gabriel grew up in Ciudad Júarez, Chihuahua, as Alberto Aguilera Valandez before becoming Adán Luna, a teen-aged upstart vocal talent who sang as a minor in a local nightclub called "Noa Noa"—later the title of one of Juan Gabriel's biggest hits.

After relocating to Mexico City, Juan Gabriel hit the Mexican charts in 1971 with his first single, "No Tengo Dinero," which became one of the most popular singles in Mexico that year. From 1971-1985, Juan Gabriel recorded more than 20 albums ranging from mariachi to ranchera to pop and says he has sold 25 million-30 million albums worldwide. "Although I wasn't recording, I was always selling. I have been very fortunate," he says.

As for the future, Juan Gabriel plans to cut one mariachi album and one contemporary album per year, adding that "it would give me great pleasure to do an album with Isabel Pantoja. I love how she sings."

BUBBLING UNDER™ HOT 100® SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	6	3	**GIRLS & BOYS** BLUR (FOOD/SBK/ERG)
2	7	3	**HOBO HUMPIN SLOBE BABE** WHALE (EASTWEST)
3	12	3	**LUV 4 OEM GANGSTA'Z** EAZY-E (MCA)
4	13	7	**WHY HAVEN'T I HEARD FROM YOU** REBA MCENTIRE (MCA)
5	17	2	**THE RIGHT KINDA LOVER** PATTI LABELLE (MCA)
6	16	4	**WINK** NEAL MCCOY (ATLANTIC)
7	—	1	**90'S GIRL** BLACKGIRL (KAPER/RCA)
8	9	6	**WARRIOR'S DRUM** KING JUST (SELECT)
9	8	4	**TELL ME WHERE IT HURTS** KATHY TROCCOLI (REUNION/RCA)
10	10	8	**YOU DON'T WANNA MISS** FOR REAL (A&M)
11	20	2	**CAPTAIN SAVE A HOE** E 40 (SICK WID IT/MCA)
12	—	1	**TOOTSEE ROLL** 69 BOYZ (DOWN LOW/RIP IT)
13	—	1	**IT'S OVER NOW** CAUSE & EFFECT (ZOO)
14	—	1	**THINKIN' PROBLEM** DAVID BALL (WARNER BROS.)
15	18	2	**NAPPY HEADS** FUGEES (RUFFHOUSE/COLUMBIA)
16	14	5	**AMERICAN GIRL** TOM PETTY & THE HEARTBREAKERS (MCA)
17	—	1	**SAY SOMETHING** JAMES (FONTANA/MERCURY)
18	—	1	**THE WORLD IS YOURS** NAS (COLUMBIA)
19	11	7	**ROCKS** PRIMAL SCREAM (SIRE/WARNER BROS.)
20	22	4	**CORNFLAKE GIRL** TORI AMOS (ATLANTIC)
21	23	6	**ROPE THE MOON** JOHN MICHAEL MONTGOMERY (ATLANTIC)
22	21	13	**BELIEVE IN LOVE** TEDDY PENDERGRASS (ELEKTRA)
23	—	4	**FOOLISH PRIDE** TRAVIS TRITT (WARNER BROS.)
24	24	2	**GOOD TIME** SOUND FACTORY (LOGIC/RCA)
25	—	1	**LOVE IS ALL AROUND** WET WET WET (LONDON/PLG)

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.

SHELLO CULTIVATES RAP/R&B HYBRID

(Continued from page 10)

Coast Boogie" was released first to clubs, record pools, and other underground outlets May 31. The music video is garnering airplay on BET and the Box. The radio add date has yet to be determined.

Gregg Diggs, music director for BET, says, " 'West Coast Boogie' is being played on 'Video Soul' and 'Video Vibrations.' We were so impressed with the clip that we put it on medium rotation right away. Shello has a modern, hip style about her visually and musically. It's still too soon to gauge the clip in terms of audience reaction, but we're already getting calls from viewers wondering who she is."

But the main selling point about "West Coast Boogie" is the music, says Diggs. "You hear the music and expect to hear a rap, but she sings—and sings well. The song catches older people because of the Parliament thing and the younger ones because the look and sound are so fresh."

Brown says, "We're putting Shello in front of black colleges. The plan is to build her from the heart of the streets before going to radio. Radio is an important aspect of our promotion effort, but it's our last stop, although some stations have already taken vinyl versions from clubs and record pools and begun playing the first single."

According to Broadcast Data Systems, 10 stations have played the record, including WKYS Washington, D.C., KJLH L.A., and WVEE Atlanta.

When "The Homegirl" hits retail, listeners should expect to hear explicit lyrics on some of the hip-hop tracks. Mills says that to keep the artist's image from being too hard, the first video has a nonthreatening theme. "It's a visually fun clip that was shot at a popular L.A. skating rink to soften her image and keep things in perspective," says Mills. "The kids will relate because [roller skating] is what they do for fun, and the older viewers will have fun with it because it takes them back."

In addition to maintaining a balance between a hard and soft sound, another big challenge for Giant's marketing effort is striking equilibrium between Shello the rapper and Shello the singer.

Mills says Shello's music videos will help reinforce the artist's musical diversity. "We'll be alternating her releases between rapping and singing, and coordinate the videos accordingly."

Shello downplays the fact that explicit lyrics are used on the harder hip-hop tracks, explaining that the words are used within the context of the way young people communicate on the street. "It's not used for shock effect or anything," she says. "That's just how they're talking out there in the 'hood."

Mills says crossing over with Shello is not an initial priority. "We want to break this act in the young African-American community first," she says. "Once we have our base firmly established, [sales] will determine where we go next. But we expect Shello to do well among all young demographics, once the word gets out."

Shello's high-energy dancing skills will play an important part in her act once she enters the touring phase of her career. "She's got the look, the sound, and the dancing skills to turn in really powerful performances once she's out on the road," says Mills.

No definite touring schedule is set at this time, although Mills says Shello's onstage act will feature four dancers and two rappers.

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

FOR WEEK ENDING JUNE 18, 1994

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★ ★ ★ NO. 1/HOT SHOT DEBUT ★ ★ ★		
1	NEW ▶		1	BEASTIE BOYS CAPITOL 28599* (10.98/15.98) 1 week at No. 1	ILL COMMUNICATION	1
				★ ★ ★ GREATEST GAINER ★ ★ ★		
2	1	1	28	ACE OF BASE ▲³ ARISTA 18740 (9.98/15.98)	THE SIGN	1
3	2	5	72	SOUNDTRACK ▲ INTERSCOPE/ATLANTIC 82519/AG (10.98/16.98)	THE CROW	1
5	3	2	72	TIM MCGRAW ▲² CURB 77659 (9.98/13.98)	NOT A MOMENT TOO SOON	1
5	2	5	72	SOUNDTRACK ▲ DEATH ROW/INTERSCOPE 92359/AG (10.98/16.98)	ABOVE THE RIM	1
6	4	6	25	COUNTING CROWS ▲² DGC 24528/GEFFEN (10.98/15.98) HS	AUGUST & EVERYTHING AFTER	4
6	6	6	12	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ ANGEL 55138 (10.98/15.98)	CHANT	3
8	3	2	5	PINK FLOYD COLUMBIA 64200* (10.98 EQ/16.98)	THE DIVISION BELL	3
5	5	—	2	JIMMY BUFFETT MARGARITAVILLE 11043/MCA (10.98/16.98)	FRUITCAKES	1
10	70	70	8	ALL-4-ONE ● BLITZZ/ATLANTIC 82568/AG (10.98/15.98)	ALL-4-ONE	10
72	5	5	30	R. KELLY ▲² JIVE 41527 (10.98/15.98)	12 PLAY	1
72	72	72	72	TONI BRAXTON ▲⁴ LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	1
13	NEW ▶		5	SOUNDTRACK WALT DISNEY 60858 (10.98/17.98)	THE LION KING	13
72	72	—	2	HEAVY D. & THE BOYZ UPTOWN 10996*/MCA (9.98/15.98)	NUTTIN' BUT LOVE	13
72	72	72	72	SOUNDGARDEN A&M 0198* (10.98/16.98)	SUPERUNKNOWN	1
16	13	13	40	MARIAH CAREY ▲⁶ COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
17	20	15	14	YANNI ▲ PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
18	24	—	2	AALIYAH BLACKGROUND 41533*/JIVE (9.98/15.98)	AGE AIN'T NOTHING BUT A NUMBER	18
19	22	25	8	COLLECTIVE SOUL ATLANTIC 82596/AG (10.98/15.98) HS	HINTS, ALLEGATIONS & THINGS LEFT UNSAID	19
20	NEW ▶		1	SEAL ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	20
21	15	14	17	ENIGMA ● CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	9
22	19	17	45	SMASHING PUMPKINS ▲² VIRGIN 88267 (9.98/15.98)	SIAMESE DREAM	10
23	23	22	17	SOUNDTRACK ▲ RCA 66364 (10.98/16.98)	REALITY BITES	13
24	21	—	2	JON SECADA SBK 29272/ERG (10.98/16.98)	HEART, SOUL & A VOICE	21
25	17	16	30	CELINE DION ▲² 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
26	28	23	28	SNOOP DOGGY DOGG ▲⁴ DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
27	18	9	6	REBA MCENTIRE MCA 10994 (10.98/15.98)	READ MY MIND	2
28	26	27	30	CANDLEBOX ● MAVERICK/SIRE 45313/WARNER BROS. (9.98/15.98) HS	CANDLEBOX	26
29	31	29	6	OUTKAST LAFACE 26010*/ARISTA (9.98/15.98)	SOUTHERNPLAYALISTICADILLACMUZIK	20
30	14	11	4	INDIGO GIRLS EPIC 57621* (10.98 EQ/16.98)	SWAMP OPHELIA	9
31	30	31	17	GREEN DAY REPRISE 45529*/WARNER BROS. (9.98/15.98) HS	DOOKIE	29
32	25	21	21	CRASH TEST DUMMIES ▲ ARISTA 16531 (9.98/15.98) HS	GOD SHUFFLED HIS FEET	9
33	27	24	11	BONNIE RAITT ▲ CAPITOL 81427 (10.98/16.98)	LONGING IN THEIR HEARTS	1
34	41	37	59	AEROSMITH ▲⁴ GEFFEN 24455 (10.98/16.98)	GET A GRIP	1
35	32	26	19	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
36	35	28	37	NIRVANA ▲³ DGC 24607*/GEFFEN (10.98/16.98)	IN UTERO	1
37	33	32	34	SALT-N-PEPA ▲² NEXT PLATEAU/LONDON 828392*/PLG (10.98/16.98)	VERY NECESSARY	4
38	37	109	3	SOUNDTRACK ATLANTIC 82595/AG (10.98/16.98)	MAVERICK	37
39	29	20	4	TRAVIS TRITT WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	20
40	42	30	3	JULIO IGLESIAS COLUMBIA 57584 (10.98 EQ/16.98)	CRAZY	30
41	38	34	55	JANET JACKSON ▲⁸ VIRGIN 87825 (10.98/16.98)	JANET.	1
42	44	35	32	TEVIN CAMPBELL ▲ QWEST 45388/WARNER BROS. (10.98/16.98)	I'M READY	18
43	46	40	14	HAMMER ● GIANT/REPRISE 24545/WARNER BROS. (10.98/16.98)	THE FUNKY HEADHUNTER	12
44	40	18	3	ERASURE MUTE 61633/ELEKTRA (10.98/15.98)	I SAY, I SAY, I SAY	18
45	34	—	2	TOAD THE WET SPROCKET COLUMBIA 57744 (10.98 EQ/15.98)	DULCINEA	34
46	43	36	29	TOM PETTY & THE HEARTBREAKERS ▲² MCA 10813 (10.98/17.98)	GREATEST HITS	5
47	49	47	38	MEAT LOAF ▲⁴ MCA 10699 (10.98/15.98)	BAT OUT OF HELL II: BACK INTO HELL	1
48	39	33	14	VARIOUS ARTISTS ▲ MCA 10965 (10.98/16.98)	RHYTHM COUNTRY & BLUES	18
49	51	42	135	NIRVANA ▲⁵ DGC 24425*/GEFFEN (9.98/13.98)	NEVERMIND	1
50	36	—	2	JERU THE DAMAJA PAYDAY 124011*/FFRR (9.98/17.98)	THE SUN RISES IN THE EAST	36
51	70	54	81	SOUNDTRACK ▲¹¹ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
52	52	39	4	SOUTH CENTRAL CARTEL G.W.K./CHAOS 57294*/COLUMBIA (10.98 EQ/15.98)	'N GATZ WE TRUSS	32
53	74	70	81	KENNY G ▲⁵ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
54	47	38	19	ALICE IN CHAINS ▲² COLUMBIA 57628* (7.98 EQ/11.98)	JAR OF FLIES (EP)	1
55	53	46	33	PEARL JAM ▲⁵ EPIC 53130* (10.98 EQ/16.98)	VS.	1
56	60	60	5	LIVE RADIOACTIVE 10997*/MCA (10.98/15.98)	THROWING COPPER	38
57	60	72	72	BROOKS & DUNN ▲² ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	3
58	72	45	40	GARTH BROOKS ▲⁴ LIBERTY 80857 (10.98/16.98)	IN PIECES	1
59	50	50	16	SARAH MCLACHLAN NETTWERK 18725/ARISTA (9.98/15.98) HS	FUMBLING TOWARDS ECSTASY	50
60	50	43	5	PRETENDERS SIRE 45572/WARNER BROS. (10.98/15.98)	LAST OF THE INDEPENDENTS	41
61	58	13	13	NINE INCH NAILS ● NOTHING/TVT-INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
72	59	44	5	ROLLINS BAND IMAGO 21034* (9.98/15.98)	WEIGHT	38
72	62	60	72	PANTERA ● EASTWEST 92302*/AG (10.98/15.98)	FAR BEYOND DRIVEN	1
50	55	55	4	HUEY LEWIS & THE NEWS ELEKTRA 61500 (10.98/16.98)	FOUR CHORDS & SEVERAL YEARS AGO	55
65	73	67	129	PEARL JAM ▲⁶ EPIC 47857 (10.98 EQ/16.98) HS	TEN	2
72	60	72	72	GIN BLOSSOMS ▲ A&M 54039 (9.98/13.98) HS	NEW MISERABLE EXPERIENCE	30
67	72	67	72	MEAT PUPPETS LONDON 828484/PLG (9.98/13.98) HS	TOO HIGH TO DIE	62
68	45	72	5	BASIA EPIC 64255 (10.98 EQ/16.98)	THE SWEETEST ILLUSION	27
69	72	60	72	STONE TEMPLE PILOTS ▲³ ATLANTIC 82418/AG (9.98/15.98) HS	CORE	3
70	65	51	70	JODECI ▲ UPTOWN 10915/MCA (10.98/15.98)	DIARY OF A MAD BAND	3
72	63	59	5	SOUNDTRACK 40 ACRES AND A MULE 11036/MCA (10.98/15.98)	CROOKLYN	59
72	72	60	72	BECK ● DGC 24634*/GEFFEN (10.98/15.98)	MELLOW GOLD	13
73	91	126	4	SOUNDTRACK MCA 11045 (10.98/16.98)	THE FLINTSTONES	73
74	NEW ▶		1	VARIOUS ARTISTS TOMMY BOY 1097 (11.98/15.98)	MTV PARTY TO GO, VOLUME 5	74
75	61	48	4	LORRIE MORGAN BNA 66379 (9.98/15.98)	WAR PAINT	48
76	72	61	30	BRYAN ADAMS ▲³ A&M 0157 (10.98/16.98)	SO FAR SO GOOD	6
77	85	96	28	AARON HALL SILAS 10810/MCA (9.98/15.98)	THE TRUTH	47
78	80	68	38	PATTY LOVELESS ● EPIC 53236 (9.98 EQ/15.98)	ONLY WHAT I FEEL	63
79	84	84	147	METALLICA ▲⁷ ELEKTRA 61113* (10.98/15.98)	METALLICA	1
80	77	73	16	JOSHUA KADISON SBK 80920/ERG (10.98/15.98) HS	PAINTED DESERT SERENADE	73
81	64	56	49	THE CRANBERRIES ▲ ISLAND 514156/PLG (10.98 EQ/16.98) HS	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
82	79	64	7	NAS COLUMBIA 57684* (9.98 EQ/15.98)	ILLMATIC	12
83	48	—	2	BIOHAZARD WARNER BROS. 45595* (9.98/15.98)	STATE OF THE WORLD ADDRESS	48
84	76	63	29	MICHAEL BOLTON ▲³ COLUMBIA 53567 (10.98/16.98)	THE ONE THING	3
85	90	91	10	SOUNDTRACK MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98)	DAZED AND CONFUSED	85
86	88	77	173	ENIGMA ▲² CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
				★ ★ ★ HEATSEEKER IMPACT ★ ★ ★		
87	111	104	6	FRENTE! MAMMOTH/ATLANTIC 92390/AG (9.98/15.98) HS	MARVIN THE ALBUM	87
88	82	78	26	DOMINO ● OUTBURST/CHAOS 57701*/COLUMBIA (9.98/15.98)	DOMINO	39
89	81	75	30	WU-TANG CLAN ● LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	41
90	68	66	5	ALLMAN BROTHERS BAND EPIC 64232 (10.98 EQ/15.98)	WHERE IT ALL BEGINS	45
91	75	69	6	PAM TILLIS ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	51
92	107	144	3	♁ NPG 71003*/BELLMARK (8.98/13.98)	THE BEAUTIFUL EXPERIENCE (EP)	92
93	106	97	8	HOLE DGC 24631/GEFFEN (10.98/15.98)	LIVE THROUGH THIS	55
94	96	83	6	JIMI HENDRIX MCA 11060 (10.98/16.98)	BLUES	45
95	105	99	101	MARY-CHAPIN CARPENTER ▲² COLUMBIA 48881 (10.98 EQ/15.98)	COME ON COME ON	31
96	94	86	27	CRACKER ● VIRGIN 39012 (9.98/13.98) HS	KEROSENE HAT	59
97	83	53	4	SONIC YOUTH DGC 24632*/GEFFEN (10.98/15.98)	EXPERIMENTAL JET SET, TRASH AND NO STAR	34
98	97	98	17	ZHANE ● ILLTOWN 6369/MOTOWN (9.98/15.98)	PRONOUNCED JAH-NAY	37
99	102	95	17	NEAL MCCOY ATLANTIC 82568/AG (10.98/15.98) HS	NO DOUBT ABOUT IT	84
100	69	65	5	TRAFFIC VIRGIN 39490 (10.98/15.98)	FAR FROM HOME	33
101	93	82	26	ICE CUBE ▲ PRIORITY 53876* (10.98/15.98)	LETHAL INJECTION	5
102	92	81	24	US3 ● BLUE NOTE 80883/CAPITOL (9.98/15.98) HS	HAND ON THE TORCH	31
103	95	122	42	BABYFACE ▲ EPIC 53558 (10.98 EQ/16.98)	FOR THE COOL IN YOU	16
104	87	107	3	KATHY MATTEA MERCURY 518852 (10.98 EQ/15.98)	WALKING AWAY A WINNER	87
105	98	76	87	ALAN JACKSON ▲³ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	13
				★ ★ ★ HEATSEEKER IMPACT ★ ★ ★		
106	NEW ▶		1	EIGHTBALL & MJG SUAVE 40002 (9.98/15.98)	ON THE OUTSIDE LOOKING IN	106
107	89	87	18	TORI AMOS ● ATLANTIC 82567/AG (10.98/15.98)	UNDER THE PINK	12
108	86	74	22	SOUNDTRACK ▲ EPIC SOUNDTRAX 57624/EPIC (10.98EQ/16.98)	PHILADELPHIA	12
109	99	88	43	BILLY JOEL ▲⁴ COLUMBIA 53003 (10.98 EQ/16.98)	RIVER OF DREAMS	1

◯ Albums with the greatest sales gains this week ● Recording Industry Assn. Of America (RIAA) certification for shipment of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. *Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows artists removed from Heatseekers this week. ■ indicates past or present Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan, Inc.

Billboard 200 *continued*

FOR WEEK ENDING JUNE 18, 1994

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
110	109	89	21	**FAITH HILL** ● WARNER BROS 45389 (9.98/15.98) HS	TAKE ME AS I AM	59
112	112	92	4	**SWV** RCA 66401* (7.98/11.98)	THE REMIXES (EP)	92
112	101	85	10	**JOHN BERRY** LIBERTY 80472 (9.98/13.98) HS	JOHN BERRY	55
112	108	94	55	**LITTLE TEXAS** ▲ WARNER BROS. 45276 (9.98/15.98)	BIG TIME	55
114	128	115	10	**COLLIN RAYE** EPIC 53952 (9.98 EQ/15.98)	EXTREMES	73
110	110	103	9	**PATRA** EPIC 53763* (9.98 EQ/15.98) HS	QUEEN OF THE PACK	103
				★★★ PACESETTER ★★★		
116	157	157	3	**OFFSPRING** EPITAPH 86432* (8.98/14.98) HS	SMASH	116
117	104	79	36	**REBA MCENTIRE** ▲[2] MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	5
118	114	—	2	**AL JARREAU** REPRISE 45422/WARNER BROS (10.98/15.98)	TENDERNESS	114
119	100	100	37	**MELISSA ETHERIDGE** ● ISLAND 848660/PLG (10.98/15.98)	YES I AM	16
120	119	110	7	**SOUNDS OF BLACKNESS** PERSPECTIVE 9006/A&M (9.98/15.98)	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM	109
121	117	93	11	**CONFEDERATE RAILROAD** ● ATLANTIC 82505/AG (10.98/15.98)	NOTORIOUS	52
122	118	102	92	**VINCE GILL** ▲[2] MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	10
123	115	101	49	**TOOL** ● ZOO 11052 (9.98/15.98) HS	UNDERTOW	50
124	121	114	50	**SOUNDTRACK** ▲[1] EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98)	SLEEPLESS IN SEATTLE	1
125	113	145	22	**SOUNDTRACK** ● VIRGIN 88274 (10.98/15.98)	THE PIANO	41
126	130	119	58	**TOBY KEITH** ● MERCURY 514421 (9.98 EQ/15.98) HS	TOBY KEITH	99
127	125	132	15	**ARETHA FRANKLIN** ARISTA 18722 (10.98/16.98)	GREATEST HITS 1980 - 1994	85
128	122	116	52	**RAGE AGAINST THE MACHINE** ● EPIC 52959 (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE	45
129	120	106	34	**VARIOUS ARTISTS** ▲[2] GIANT 24531/WARNER BROS. (10.98/16.98)	COMMON THREAD: THE SONGS OF THE EAGLES	3
130	103	113	9	**BOZ SCAGGS** VIRGIN 39489 (9.98/15.98)	SOME CHANGE	91
131	124	117	32	**10,000 MANIACS** ▲ ELEKTRA 61569 (10.98/15.98)	MTV UNPLUGGED	13
132	134	121	90	**GEORGE STRAIT** ▲[3] MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
133	133	130	224	**ORIGINAL LONDON CAST** ▲[2] POLYDOR 831563*/PLG (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
134	129	111	42	**CLAY WALKER** ● GIANT 24511/WARNER BROS. (9.98/15.98) HS	CLAY WALKER	52
135	144	139	90	**QUEEN** ▲ HOLLYWOOD 61265/ELEKTRA (10.98/16.98)	GREATEST HITS	11
136	135	124	18	**BLACKHAWK** ARISTA 18708 (9.98/15.98)	BLACKHAWK	98
137	NEW ▶		1	**EL DEBARGE** REPRISE 45375 (10.98/15.98)	HEART, MIND & SOUL	137
138	128	112	196	**GARTH BROOKS** ▲[10] LIBERTY 93866 (9.98/13.98)	NO FENCES	3
139	132	123	54	**ROD STEWART** ▲[2] WARNER BROS. 45289 (10.98/16.98)	UNPLUGGED. . .AND SEATED	2
140	141	153	3	**NORMAN BROWN** MOJAZZ 530301/MOTOWN (9.98/13.98)	AFTER THE STORM	140
141	149	133	3	**SOUNDTRACK** HOLLYWOOD 61606 (10.98/15.98)	WHEN A MAN LOVES A WOMAN	133
142	116	105	6	**RANDY TRAVIS** WARNER BROS. 45501 (10.98/15.98)	THIS IS ME	59
143	153	137	21	**K7** TOMMY BOY 1071 (10.98/15.98) HS	SWING BATTA SWING	96
144	159	154	31	**ALABAMA** RCA 66296 (9.98/15.98)	CHEAP SEATS	76
145	145	136	133	**ENYA** ▲[3] REPRISE 26775/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
146	NEW ▶		1	**HAL KETCHUM** CURB 77660 (10.98/15.98)	EVERY LITTLE WORD	146
147	NEW ▶		1	**VARIOUS ARTISTS** THUMP 4020* (10.98/15.98)	OLD SCHOOL VOLUME II	147
148	136	129	6	**JOHNNY CASH** AMERICAN 45520*/WARNER BROS. (9.98/15.98)	AMERICAN RECORDINGS	110
149	138	120	63	**DWIGHT YOAKAM** ▲ REPRISE 45241/WARNER BROS. (10.98/15.98)	THIS TIME	25
150	126	108	9	**SOUNDTRACK** EPIC SOUNDTRAX 57881/EPIC (10.98 EQ/16.98)	THREESOME	49
151	137	118	20	**ZZ TOP** ▲ RCA 66317 (10.98/16.98)	ANTENNA	14
152	139	—	2	**DAVID BYRNE** WARNER BROS. 45558 (10.98/15.98)	DAVID BYRNE	139
153	158	151	13	**THE MAVERICKS** MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	146
154	127	90	3	**VIOLENT FEMMES** ELEKTRA 61553 (10.98/15.98)	NEW TIMES	90
155	166	157	33	**EAZY-E** ▲[2] RUTHLESS 5503*/RELATIVITY (7.98/11.98)	IT'S ON (DR. DRE 187UM) KILLA (EP)	5
156	143	134	10	**PHISH** ELEKTRA 61628 (10.98/15.98)	HOIST	34
157	147	131	28	**ADAM SANDLER** WARNER BROS. 45393 (9.98/15.98) HS	THEY'RE ALL GONNA LAUGH AT YOU	131
158	162	—	2	**SOUNDTRACK** MCA 11021 (10.98/16.98)	BEVERLY HILLS COP III	158
159	150	140	83	**SADE** ▲[3] EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	3
160	146	127	4	**KENNY LOGGINS** SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)	RETURN TO POOH CORNER	104
161	155	162	65	**STING** ▲[3] A&M 0070 (10.98/16.98)	TEN SUMMONER'S TALES	2
162	162	126	21	**JAMES** MERCURY 514043 (10.98/15.98) HS	LAID	72
163	163	165	77	**DR. DRE** ▲[1] DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	3
164	154	138	47	**CLINT BLACK** ▲ RCA 66239 (10.98/15.98)	NO TIME TO KILL	14
165	182	179	58	**JIMI HENDRIX** ● MCA 10829 (10.98/16.98)	THE ULTIMATE EXPERIENCE	72
166	140	125	3	**VAN MORRISON** POLYDOR 521290/PLG (19.98/27.98)	A NIGHT IN SAN FRANCISCO	125
167	164	155	93	**ERIC CLAPTON** ▲[7] DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	1
168	172	159	132	**BROOKS & DUNN** ▲[3] ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	10
169	160	149	34	**XSCAPE** ▲ SO SO DEF 57107*/COLUMBIA (9.98 EQ/15.98)	HUMMIN' COMIN' AT 'CHA	17
170	167	156	88	**ALICE IN CHAINS** ▲[2] COLUMBIA 52875 (10.98 EQ/15.98)	DIRT	6
171	148	143	11	**LOREENA MCKENNITT** WARNER BROS. 45420 (10.98/15.98)	THE MASK AND MIRROR	143
172	131	—	2	**FRANK BLACK** 4AD 61618/ELEKTRA (10.98/15.98) HS	TEENAGER OF THE YEAR	131
173	171	174	212	**VAN MORRISON** ▲ POLYDOR 841970*/PLG (9.98 EQ/16.98)	THE BEST OF VAN MORRISON	41
174	176	164	46	**CYPRESS HILL** ▲ RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98)	BLACK SUNDAY	1
175	168	146	12	**ANGELA WINBUSH** ELEKTRA 61591 (10.98/15.98)	ANGELA WINBUSH	96
176	152	71	3	**BOINGO** GIANT 24565/WARNER BROS. (10.98/15.98)	BOINGO	71
177	174	158	215	**GARTH BROOKS** ▲[5] LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
178	156	148	14	**SHERYL CROW** A&M 0126 (9.98/15.98) HS	TUESDAY NIGHT MUSIC CLUB	94
179	161	135	6	**SOUNDTRACK** MAVERICK 45549/WARNER BROS. (10.98/16.98)	WITH HONORS	120
180	RE-ENTRY		46	**GLORIA ESTEFAN** ● EPIC 53807 (10.98 EQ/16.98)	MI TIERRA	27
181	178	176	61	**THE JERKY BOYS** ● SELECT 61495*/AG (10.98/15.98) HS	THE JERKY BOYS	80
182	165	167	40	**BARNEY** ▲[2] SBK 27115/ERG (9.98/15.98)	BARNEY'S FAVORITES VOL. I	9
183	NEW ▶		1	**SELENA** EMI LATIN 28803 (8.98/12.98)	AMOR PROHIBIDO	183
184	151	142	17	**RICARDO MARX** ● CAPITOL 81232 (10.98/15.98)	PAIO VACATION	37
185	188	178	32	**TOO SHORT** ● JIVE 41526* (10.98/15.98)	GET IN WHERE YOU FIT IN	4
186	175	168	29	**QUEEN LATIFAH** ● MOTOWN 6370 (9.98/15.98)	BLACK REIGN	60
187	189	—	29	**PHIL COLLINS** ▲ ATLANTIC 82550/AG (10.98/16.98)	BOTH SIDES	13
188	184	161	74	**JOHN MICHAEL MONTGOMERY** ▲ ATLANTIC 82420/AG (9.98/15.98) HS	LIFE'S A DANCE	27
189	187	169	58	**YANNI** ▲ PRIVATE MUSIC 82106 (10.98/15.98)	IN MY TIME	24
190	186	199	95	**JON SECADA** ▲[2] SBK 98845/ERG (10.98/15.98) HS	JON SECADA	15
191	195	189	34	**AARON TIPPIN** ● RCA 66251 (9.98/15.98)	CALL OF THE WILD	53
192	170	152	23	**NIRVANA** ● DGC 24504*/GEFFEN (10.98/15.98)	INCESTICIDE	39
193	190	162	11	**OFC** ASSAULT/BIG BEAT 92320/AG (9.98/15.98)	THINGS IN THA HOOD	71
194	179	150	36	**GEORGE STRAIT** ▲ MCA 10907 (10.98/15.98)	EASY COME, EASY GO	5
195	191	177	64	**BIG HEAD TODD & THE MONSTERS** ● GIANT/REPRISE 24486/WARNER BROS. (9.98/15.98) HS	SISTER SWEETLY	117
196	173	171	19	**CE CE PENISTON** A&M 0138 (10.98/15.98)	THOUGHT 'YA KNEW	96
197	RE-ENTRY		19	**VARIOUS ARTISTS** THUMP 4010 (10.98/16.98)	OLD SCHOOL	123
198	196	—	2	**LONDON SYMPHONY ORCHESTRA** RCA VICTOR 62526 (9.98/15.98)	SYMPHONIC ROLLING STONES	196
199	199	—	102	**SPIN DOCTORS** ▲[3] EPIC 47461 (10.98 EQ/16.98) HS	POCKET FULL OF KRYPTONITE	3
200	177	166	31	**FRANK SINATRA** ▲[2] CAPITOL 89611 (11.98/17.98)	DUETS	2

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concert and film.

"Woodstock is a very big deal to us in this country and around the world," says Atlantic president Danny Goldberg, who reviewed the original festival for Billboard in 1969. "There's international interest and awareness of Woodstock and its historical role in shaping the modern musical culture. We're very glad to have these albums and will treat this as a very serious and unique moment."

Atlantic's first release will be "The Best Of Woodstock," due June 20, which includes the Who's "We're Not Gonna Take It," Jimi Hendrix's rendition of "The Star-Spangled Banner," Crosby, Stills & Nash's "Wooden Ships," and Joe Cocker's version of the Beatles' "With A Little Help From My Friends."

The "Woodstock" film is due in theaters June 29, and in early August Atlantic will release a four-CD boxed set called "Woodstock: The 25th Anniversary Collection." The CD set will include the music from the original 1970 three-record set and the follow-up 1971 two-record set, plus another hour of previously unreleased material. This will be followed by an additional single disc of unreleased material, which may or may not include tracks from the boxed set, according to the label.

Negotiations are still in progress with artists and their representatives, so it has not yet been confirmed which "lost performances" will be included on the albums, says Eve Beauvais, Atlantic VP of A&R/special projects. The new version of the film will feature 45-60 minutes of previously unreleased material, including Jefferson Airplane's "Won't You Try" and "Uncle Sam's Blues," Janis Joplin's "Work Me Lord," and Canned Heat's "A Change Is Gonna Come," says Johnson, the film's sound supervisor/assistant director.

The albums also may include unreleased performances that appear in a series of three "Woodstock" documentaries produced by D.A. Pennebaker and Alan Douglas, which will air on television the week of the anniversary.

The boxed set will get "the deluxe treatment, with a booklet of new essays and new statistics—a lot of research has gone into that—and tons of black-and-white and color photos never seen before," says Beauvais. The liner notes were written by Rolling Stone's David Fricke, who attended the 1969 festival at age 16.

To publicize the albums, Atlantic will assemble a three- or four-song promotional CD that it will send to album rock, college, alternative, classic rock, and adult contemporary stations, says Atlantic executive VP/GM Val Azzoli. The tracks for the sampler have not yet been determined, but will probably include Hendrix's "Star-Spangled Banner," Azzoli says. Additionally, Atlantic will advertise in all the major consumer magazines.

The albums also will be cross-promoted with the film and video, Azzoli says, with listening parties and advance screenings of the film that will include giveaways of the promotional CD. Product manager Michael Krumper adds that retailers will be sent a poster and POP materials tying in all the Time Warner Woodstock items. "We'll likely do joint advertising, and we're looking into doing a rebate between the purchase of the home video and the boxed set or the [as yet untitled] 'lost performances' CD," Krumper says.

Atlantic also will advertise the releases heavily at the time of the new Woodstock concerts in August. "There's going to be a heightened awareness of Woodstock, and we just basically will ride that awareness," Azzoli says.

Krumper adds that Atlantic is looking into the possibility of selling the recorded product at the Woodstock '94 concert in Saugerties, N.Y.

Warner Home Video will release the home video version of the movie later this summer.

For Johnson and the film's director Watley, remixing and remastering the music and film footage was like a trip down memory lane. Working feverishly to finish for the film's July 4 release date, Johnson quips, "I'm surrounded by Woodstock music, I haven't slept in three days; it feels like Woodstock, only without the mud and rain."

Wadleigh adds that the project has personal meaning for him. "Woodstock is the only event that got a generation named after it, and it didn't happen by putting up a lot of Coca-Cola signs," he says. "If you look at the film footage, I defy you to find a single corporate logo. That wasn't what the festival was about. I think with all these other events coming down, they're basically changing the Woodstock Generation into the Pepsi Generation, turning peace and love into Peace and Love Inc., trying to rip it off and make a buck from it. So I said, 'Let's do this director's cut and these new albums to show the kids what the real event was about.' If you want the real stuff, the anti-corporate stuff, this is it."

Remastering the project has been "very exciting," says Johnson, who was nominated for an Academy Award for his sound work on the original film. "Twenty-five years ago, we had eight-track machines and that was it—no automation, no high-band equalizers, no 'punch in' and 'punch out.' Now, with all the new digital technology, the split stereo surround, the Sonic Solution, we're able to take these great performances and make them more pristine, take out the noise and hum, without changing the nature of the event. We're trying to create a definite feeling of the event, the spatial multisurround feeling, expanding it out electronically to take the stereo beyond your speakers, so you feel the crowd excitement and the live energy."

Recently, while Johnson was working on Joe Cocker footage, Cocker himself walked in the door. "He had been working on a music video in the same building and heard what we were doing," Johnson says. "So he leaned back, and we cranked it up, and he just smiled. He said he hadn't seen that piece of film in 15 years."

Music retailers are eagerly awaiting the new releases. "We can't wait to merchandise this," says Lew Garrett, VP of purchasing with North Canton, Ohio-based Camelot Music. "It's the 25th anniversary, and it's going to be monstrous. It's a natural tie-in [to the upcoming concerts]. We're eager to take the best advantage of the new visibility that that era is about to enjoy."

Al Wilson, senior VP of purchasing with Strawberries in Milford, Mass., adds, "If it's reasonably priced, I think it will do really well. It will appeal to a combination of people—not just people who were around during that era, but also younger people who were handed down the music. There are a lot of Hendrix fans who are the next generation; we see it in our sales. I think it will surprise people."

CLASSICAL MUSIC TO GET NATIONAL PUBLICITY

(Continued from page 1)

House in Washington D.C., where President Bill Clinton is expected to host a ceremonial signing of a proclamation naming September "Classical Music Month."

The proclamation, introduced into the U.S. House of Representatives by Rep. Sidney Yates, D-Ill., resulted in a joint resolution that was signed May 16 by President Clinton.

The Classical Music Coalition, a group composed of organizations from the classical music field, will launch a major merchandising and promotion initiative around that proclamation, says Joe McAllif, chairman of the Classical Music Committee for the National Assn. of Recording Merchandisers and president of Portland, Ore.-based Allegro, the national wholesaler that specializes in classical product.

In addition to NARM, the coalition consists of the Music Educators National Conference; the American Symphony Orchestra League; Classical Music Broadcasters Assn.; Music Publishers Assn.; National Public Radio; Young Audiences; and a variety of other trade groups.

"The reason we created the Classical Music Coalition is because we realized this effort needed the whole classical community, not just music manufacturers and retailers," says Mickey Granberg, NARM's director of public affairs and government relations.

Linda Golding, VP/GM of Boosey & Hawkes, a New York-based publisher, says, "All of us who are committed to the future of serious concert music in this country need to be involved in any kind of initiative that contributes to raised awareness of the art form." Golding, who is on the board of the Music Publishers Assn., adds, "If you look at the list of participating organizations, it is a pretty remarkable collaborative effort."

Prior to forming the coalition, the NARM Classical Committee had been searching for a way to revive the classical genre, which has experienced sluggish sales growth. According to RIAA statistics, classical music sales have grown from an estimated $290 million in 1987 to about $400 million last year, an increase of 39%. But that growth is far below the overall music sales increase of 91% the industry has enjoyed during that same period.

Industry observers attribute the slower growth rate to a shrinking audience among the genre's typical consumer—male, age 50 and older.

Coinciding with the decline in classical's main audience has been another disturbing trend: "art curriculums in general, and classical music in particular, have disappeared from school education in this country," says Granberg. Consequently, a major thrust of the coalition's efforts will be aimed at portraying classical music as "cool" to the young, while trying to re-establish it in the educational system.

"In the long run, classical music will only be kept alive and grow if young people are introduced to it," Granberg says.

In order to ensure as widespread support as possible, the Classical Music Broadcasters Assn. will host meetings in Seattle, Cleveland, Kansas City, Mo., New York, Washington, Chicago, and Houston. They hope to bring together the various entities that have a vested interest in the campaign, such as distributors, one-stops, regional record label staffs, and radio—to put together promotional and educational activities and plan performances for their regions.

Other members of the coalition are spearheading efforts in additional cities. "All we need is one person in a city to say, 'This is a great idea and I am going to make it happen,' " says Granberg.

The coalition will provide those locally based efforts with decals and other point-of-sale materials, developed by Angel Records staffers.

On a national basis, the coalition is hoping to enhance classical's stature by having famous musicians from outside the genre and other well-known personalities act as spokesmen, either alone or paired with well-known classical musicians, to endorse the genre, says McAllif.

According to NARM's Sounding Board newsletter, the coalition is trying to organize a PBS special.

One key effort the coalition is undertaking is the production of "a cassette that will serve as an introduction to classical music," says McAllif. The cassette is intended to highlight the many different forms of classical music in a chronological order, beginning with Elizabethan chants and going all the way to Leonard Bernstein's "West Side Story," with a preference given to living American composers, says Granberg. The material featured on the cassette comes from a list supplied by the Music Educators National Conference. Others in the coalition are going to music manufacturers in order to obtain the performances needed.

When that process is completed, the coalition will manufacture 70,000 cassettes, which will be distributed to select schools in seven test markets—Cleveland, Kansas City, Mo., Minneapolis, New York, Phoenix, San Antonio, and Seattle. The participating schools will place "a unit on classical music in their curricula," according to the NARM newsletter. To support that effort, the National Music Educators Conference is preparing a study guide to be used by teachers.

If the test is successful and appropriate funding is found, organizers plan to roll out the program nationwide, McAllif says.

Granberg says the promotion is not merely a one-time effort. "We are looking at this as the first year of something that is going to continue. It is a real investment in the industry's future," he says.

ORION TO RELEASE LIMITED-EDITION 'WOLVES'

(Continued from page 6)

versies surrounding the multi-Academy Award winner's video life.

The title sold a record 652,000 units in the rental market in August 1991, but the tape immediately ran into trouble when retailers reported huge defects: When some customers rewound the video, it snapped. Later, the problem was blamed on the thin tape used to fit the three-hour film onto one cassette.

A year later, retailers had more to complain about when Orion, then in Chapter 11 bankruptcy, gave McDonald's a sell-through exclusive on the title. The chain sold the tape for $7.99 as part of its now-annual Holiday Film Festival promotion. According to trade reports, approximately 8 million copies were sold at the fast-food chain.

As a protest to the exclusive, Trans World Music and Musicland Stores sent store managers to local McDonald's to purchase multiple copies of the tape and then sold them in their stores for $14.95.

The Video Software Dealers Assn. also threatened a lawsuit, but was eventually denied a motion to gain access to sealed documents detailing the Orion deal with McDonald's.

In March 1993, Orion re-released the video priced at $14.98, selling about 750,000 units, according to Tapetrack estimates.

Despite the title's rocky retail road, Dorfman is confident dealers will endorse the new version.

"The controversy is more historical than contemporary," says Dorfman. "And even the dealers who were the most critical are now our customers. The controversy doesn't exist in the minds of consumers, and I think we're well past it."

While dealers and distributors have generally forgiven Orion, they doubt if the consumer demand will be there for another "Dances" title.

"It's so far removed from the release of the movie that we've already lost sales," says Tom Foltz, director of movie management at West Coast Entertainment. "We have to re-educate the consumer about this movie."

Jeff Stubbs, president of 49 & More Video Superstore in White House, Texas, says the title has a "slim chance" of attracting much attention.

"A majority of consumers don't care about a director's cut," says Stubbs. "And once you get past a $40 price point, it takes a lot of convincing to get them to think they need to have it."

An Orion spokesperson says the supplier considered a single tape priced for rental. "The strategy was that this was a special item," he says, "and it made more sense as a gift package."

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BETWEEN THE BULLETS™

by Geoff Mayfield

YO, BEASTS: For those of you who thought **Beastie Boys** had already had their day—and there were many industry watchers in that camp—guess again. The Brooklyn-bred rowdies, who already had the distinction of being the first rap act to push an album to No. 1, now become the first rappers to score *two* chart-topping titles, as their new "Ill Communication" overtakes The Billboard 200 with first-week sales of 220,000 units . . . For what it's worth, the Boys become the first white rap act to debut at No. 1. And, yes, there are some nonrap tracks on the Beasties' recent releases, but they still do rap, so we can still call 'em rappers, OK?

VALIDATION: So, why were folks counting the Beasties out as No. 1 contenders? Even though the act has held a loyal fan base since 1986, when its Def Jam set "Licensed To Ill" logged seven weeks at No. 1, subsequent releases seemed to indicate that its prime had passed. Its first Capitol title, "Paul's Boutique," peaked at No. 14 in 1989, while 1992's "Check Your Head," its first album in the SoundScan era, debuted where it peaked, at No. 10. Earlier this year, the Boys' anthology of older material, "Some Old Bullshit," peaked at No. 46.

EVEN THOUGH **Ace Of Base's** "The Sign" gets pushed back to No. 2 by **Beastie Boys'** debut, the album's sales continue to build, as a 13.5% increase moves its tally to almost 144,000 units. In fact, the title owns the largest unit gain on The Billboard 200. This marks the first time since we introduced the Greatest Gainer award in the April 3, 1993, issue that the honor goes to a backward-moving title. Since then, there have been four occasions when an act retained its rank from the prior week while winning the big chart's Greatest Gainer. In one of those weeks (this year's Jan. 1 chart) it would have been impossible for the Greatest Gainer to move higher, because at the time, winner **Mariah Carey** was already No. 1.

THE NUMBERS: As shown below in Market Watch, industry-wide unit volume at retail for all albums and singles combined is up by 1.9% over the previous week. But that growth is deceiving, because without **Beastie Boys'** big splash, the numbers would be down. With the Boys, unit volume for titles on The Billboard 200 shows a modest 2.5% gain over the previous week. If one backs out the "Ill Communication" numbers, however, this chart shows a 3.3% decline.

THAT DISNEY MAGIC: The debut of the soundtrack from "The Lion King" at No. 13 is especially impressive, since the movie had not yet seen the light of a public showing at the time the album hit stores. With first-week sales of almost 50,000 units, the album is 10,000 shy of the mark it needed to debut in the top 10. The film starts a limited New York/Los Angeles run Tuesday (14), and its national release starts June 24. Although Walt Disney soundtracks have meant magic at the cash register for the past five years, "The Lion King" is off to an extremely strong start. "The Little Mermaid," which peaked at No. 32, debuted at No. 102. "Beauty And The Beast" debuted at No. 146 and eventually rose to No. 19. "Aladdin," which reached No. 6, started off at No. 180. Co-composer **Elton John** can take credit for the album's splash; his lead single bullets 21-18 on Hot 100 Singles.

ET CETERA: Commencement of **the Eagles'** high-profile tour generates sales gains of 24% or more for four Top Pop Catalog titles (Nos. 1, 2, 9, and 36) . . . He may trail **David Letterman** in the ratings, but **Jay Leno** has been wielding influence at music stores of late. Two of the three acts that hit Leno's show during the May 23-27 week—**Gin Blossoms** and **Jon Secada**—earned bullets on last week's Billboard 200, while Letterman guests **Lorrie Morgan** and **Pretenders** each saw sales declines. This week, Leno guest **All-4-One** retains a bullet at No. 10 . . . Wasn't **Seal**'a first album self-titled? Yeah, and just to confuse you, his new one is, too. It debuts at No. 20 with more than 39,000 units sold.

MARKET WATCH
A WEEKLY NATIONAL MUSIC SALES REPORT

WEEKLY UNIT SALES

THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1993)	CHANGE
11,457,000	11,250,000	UP 1.8%	10,728,000	UP 6.3%

YEAR-TO-DATE UNIT SALES

YTD (1994)	YTD (1993)	CHANGE
259,373,000	245,878,000	UP 5.6%

FOCUS ON SALES BY:

GEOGRAPHIC REGION

Northeast	576 000 (5%)	South Atlantic	2,025,000 (17 7%)
Mid-Atlantic	1,633,000 (14 3%)	South Central	1,768,000 (15 4%)
E North Central	1,769,000 (15 4%)	Mountain	750,000 (6 5%)
W North Central	747,000 (6 5%)	Pacific	2,189,000 (19 1%)

STORE LOCALE

City	2 904 000 (25 3%)
Suburb	4,929 000 (43 1%)
Rural	3,624,000 (31 6%)

ROUNDED FIGURES

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

ASCAP HIRES GOLD FOR NEW CEO POST

(Continued from page 11)

an outgrowth of a reorganization at ASCAP that started last fall. The restructuring also elevated John LoFrumento to COO; he reports directly to Gold, as do ASCAP's membership, legal, international, and communications sections.

Since 1991, Gold has served as senior VP of Century Cable Corp. From 1985-90, he was president/CEO of Knight Ridder Broadcasting Co.'s TV station group, which operates eight stations. From 1960-80, Gold, who has a law degree from Harvard Law School, was a legislative assistant to former U.S. Senator Richard L. Neuberger (D-Ore.) and held posts at several broadcast groups and TV stations.

Gold's apppointment comes about nine months after an ASCAP search committee was enlisted to find someone to fill the newly created post.

Although reluctant to discuss his specific views on issues facing the music copyright community before he takes office, Gold says he is attracted to ASCAP's "long tradition of the protection of creative rights in this country. I've never lost sight of the fact that there is no programming to communicate, no music to communicate without the extremely talented people who create the software. Protection of [these] rights and fair compensation is a very important ingredient in this communication."

Gold says he plans to investigate how new technologies relate to ASCAP's performing rights issues. In addition, he says he will confront both internal and legislative issues of great importance to ASCAP writer and publisher members, including general demands that copyright life in the U.S. be extended from the present life plus 50 years to life plus 70, which would make U.S. copyright life conform with standards in many European nations.

Bergman, speaking June 7 from Paris, where she was attending a gathering of the World Intellectual Property Organization, envisions a public role for Gold in which he would negotiate with the media and communicate with Congress and other federal groups. Bergman says, "My feeling is that he will make it clear how out front he wants to be. We'll work it out together." Bergman, as the Oscar-winning lyricist of many hits in partnership with her husband Alan Bergman, has long had a strong public identity.

In a prepared statement, Bergman said that the society "wanted someone with strong business and negotiating skills, extensive knowledge of the users of music, copyright issues, the legislative process, and emerging technologies."

Not only does Gold possess knowledge of existing technologies, he also brings to ASCAP an association with the future: He was the first chairman of the NAB Committee on High Definition Television and served on the FCC's original task force on HDTV for three years starting in 1987.

Everything Old Is New Again. Comedy veterans Carl Reiner and Mel Brooks celebrate Rhino Records' recent reissue of the duo's "2000 Year Old Man" albums with a day of interviews via satellite from the J-NEX TV studios in Los Angeles. To promote the four-CD/cassette package, Reiner will appear on "Late Night With David Letterman" June 14, "Live With Regis & Kathie Lee" June 15, and a morning-show satellite tour covering 20 major-market morning shows, via the Westwood One Radio Network, June 16. Shown, from left, are Stephen K. Peeples, Rhino national director of press and editorial and interview day co-producer; Jim Moret, CNN "Showbiz Today" senior entertainment correspondent; Reiner; Jock Elliot, Rhino marketing detonator; Faithe Raphael, Rhino senior director/product management; Brooks; Sue Merliss, J-NEX VP and interview day co-producer; and David Nemer, J-NEX president.

IFPI PLAN

(Continued from page 6)

• The CD pressing plants for four of the multinational labels are prepared to use the Source Identification (SID) code. IFPI officials declined to name the fifth, but it is thought to be Sony—which, nevertheless, is reportedly close to readiness. The SID code identifies the source of CD replicating and mastering and is designed to help IFPI track down illicit production.

• IFPI intends to put SID-code usage onto the agenda of its forthcoming BIEM mechanical royalty negotiations. The federation also has begun code-related talks with trade bodies representing other industries that use laserdisc technology, such as computer software and motion pictures.

CONTINUUM QUITS RED, INKS DEAL WITH UNI

(Continued from page 11)

RED received about 25% of the sales from the label's distributed product.

The deal with Sony-owned RED (Relativity Entertainment Distribution) lasted two years. Until recently, RED owned the Relativity Records label, but the companies have been separated into autonomous units.

Commenting on RED, Brack says, "It was a very difficult system to work in. A lot of Relativity product was taking up valuable rack space." He adds that in RED's catalog "the prominent positions were all Relativity product."

A spokesman for Sony says Relativity has no comment on Continuum.

The arrangement with Uni is for North America only. Continuum has agreements with other companies for international P&D, but Brack says that could change. "Uni is interested in the rest of the world." The deal includes catalog as well as new product.

Brack maintains that the new agreement will not change the way Continuum does business. No layoffs are planned, he says. "We may hire some more people."

Continuum will continue to do its own marketing and promotion but will use the major's resources in those areas as well. "We'll coordinate through their branches," says Brack.

Brack says Uni president John Burns put the deal together. Burns was unavailable for comment.

Other acts on Continuum are Bobby Womack, Beautiful People, Fesu, Bustin' Melonz, and Red Red Groovy.

In 1993, the Continuum Group Inc. posted a net loss of $3.45 million on revenues of $1.75 million, compared with a net loss of $869,000 on $2.39 million in revenues the year before. For first-quarter 1994, the company reported a net loss of $553,945 on revenues of $537,721, compared with a loss of $434,900 on revenues of $561,371 for last year's same period.

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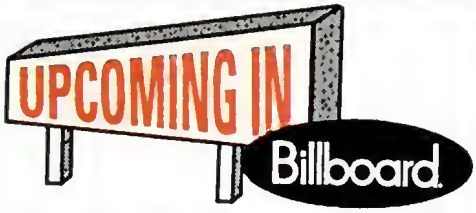

A glance ahead at Billboard Specials

CES/KARAOKE
ISSUE DATE: JUNE 25
CLOSED

"ENTER•ACTIVE FILE"
ISSUE DATE: JUNE 25
CLOSED

BROADWAY
ISSUE DATE: JUNE 25
CLOSED

JAZZ
ISSUE DATE: JULY 2
CLOSED

ITALY
ISSUE DATE: JULY 2
CLOSED

VIVA ESPANA
ISSUE DATE: JULY 9
AD CLOSE: JUNE 14

FOLK/BLUE GRASS
ISSUE DATE: JULY 16
AD CLOSE: JUNE 21

HEATSEEKERS
ISSUE DATE: JULY 16
AD CLOSE: JUNE 21

PRE-VSDA/ VIDEO PERSON OF THE YEAR
ISSUE DATE: JULY 23
AD CLOSE: JUNE 28

GOOD TIMES 10TH ANNI VERSARY
ISSUE DATE: JULY 23
AD CLOSE: JUNE 28

TAPE DUPLICATION
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AD CLOSE: JUNE 28

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The Billboard Bulletin...

EDITED BY IRV LICHTMAN

THORN SPINOFF OF EMI?
There is renewed speculation among U.K. financial analysts that Thorn EMI's next move will be to split its music and equipment rental interests—making EMI Music a prime takeover target. While its financial strength since acquiring the Virgin Music Group would make EMI attractive to other entertainment firms, Thorn EMI spokeswoman **Sharon Christians** disputed reports that a decision to spin off the music company is imminent. "This speculation has been going on for five years," she says. In a separate statement, Thorn EMI chairman **Sir Colin Southgate** said, "I am not convinced that cashing in our businesses to the highest bidder is the best way to deliver shareholder value. It is not a decision we will be rushed into."

SHELTER UNDER CEMA WING
The Cema Special Markets wing of Cema Distribution, continuing its acquisitions and licensing deals, has purchased the 60-album catalog of Shelter Records from **Marshall Blonstein's** DCC Compact Classics for an undisclosed sum. The label, formed in 1969 by artist **Leon Russell** and A&M Records producer **Denny Cordell**, features masters by Russell, **Phoebe Snow**, **Freddie King**, and **Dwight Twilley**, among others. Most of the albums will be released under the Right Stuff logo, with Cema Special Markets administering licensing activities; sister label EMI Records will release boxed sets compiled from the Shelter catalog.

PJ HARVEY TO U2 MGMT TEAM
U2's management team, **Paul McGuinness** and **Sheila Roche** of Principle Management, has signed **PJ Harvey** as a client. Harvey opened several European dates for U2 last year. She is currently working on material for her next album, which should be released in early 1995 on Island Records. Principle has offices in Dublin and New York.

ON-LINE SETTLEMENT
MTV and former VJ **Adam Curry** have reached an interim settlement in the case of a disputed Internet address. MTV brought suit against Curry in May, charging him with infringement of its trademarks, unfair competition, and deceptive trade practices due to Curry's "mtv.com" activities on the Internet computer network (Billboard, May 21). Under terms of the agreement, Curry will adopt a new on-line address by June 30. MTV says it retains its rights to seek partial summary judgment on its claims until Sept. 30, the deadline given for mtv.com to become a "dead screen" directing users to Curry's new address.

EMI CANADA PUB CONSOLIDATES
EMI Music Publishing Canada is consolidating its back office functions with parent headquarters in New York, effective June 30, leaving only two of six EMI Canada staffers on the payroll: president **Michael McCarty** and business affairs head **Barbara Sedun** ... After a two-year tenure, **Dave Charles** has resigned as president of the Canadian Academy of Record Artists and Sciences, which co-produces the annual Juno Awards ... Vet Canadian promoter **Martin Onrot** has been named senior VP for MCA Concerts Canada.

MUSICLAND MAG ON TV?
Request magazine, backed by parent the Musicland Group, is looking to bankroll its own pop music TV show. The Minneapolis-based retail chain recently picked up the airfare for scores of critics, including New Yorkers **Ann Powers**, **Robert Christgau**, and **James Bernard**, who will do on-camera auditions for the host slots.

MGM/UA VID TEAMS WITH KLEENEX
MGM/UA Home Video hopes to clean up with Kleenex. The studio and the tissue brand are celebrating their 70th anniversaries with a cross-promotion of six movies: "The Wizard Of Oz," "West Side Story," "Singin' In The Rain," "Moonstruck," "The Cutting Edge," and "Benny And Joon." Cassettes are priced at $14.95, less $5 for the Kleenex rebate, in a campaign running from Sept. 21-Jan. 31, 1995. The $3 million ad effort, which includes backing a weeklong "tear-jerker marathon" on the TNT cable channel, is the studio's biggest ever for catalog product, indicative of an industry-wide trend in sell-through.

Top 200 Sealed Up; Wetted Appetites

CHART BEAT

by Fred Bronson

SIGNED TO ZTT/SIRE, SEAL DELIVERED with his first album, a self-titled debut that peaked at No. 24 in 1991. The artist, whose real name is **Sealhenry Samuel**, took three years to release a follow-up, but apparently it was time well spent. Guess he didn't take the time to come up with a new title, though, because his sophomore effort, also titled simply "Seal," enters at No. 20, besting his initial release by four notches. Seal will have to retain the same title for his next two discs if he wants to beat the record set by **Peter Gabriel**, whose first three chart albums were all called "Peter Gabriel."

Seal has the third-highest new entry on The Billboard 200. The Hot Shot Debut belongs to **the Beastie Boys**, who are the first act to have two No. 1 albums with the word "Ill" in the title. The second-highest debut is Walt Disney Records' soundtrack to "The Lion King," which makes a remarkable entry at No. 13, considering that the film has not opened yet.

HE'S A RUBBLE: On the other hand, "The Flintstones" has not only opened, it also continues to lead the Hollywood box office tally. The soundtrack album jumps 18 places to No. 73, but the title single by **the B.C.-52's** slips out of the top 40. **William Simpson** of Los Angeles recalls that two Flintsones characters have already charted on the Hot 100. Sure, you remember those hits by **Dino** and **Pebbles**. Simpson suggests they team up for a remake of "Walk The Dinosaur."

WET AGAIN: America's No. 1 film prior to "The Flintstones" was "Four Weddings And A Funeral," and a song from that soundtrack moves up five places on the Hot Adult Contemporary chart. While there have been numerous remakes of **the Troggs'** "Wild Thing," by artists like **Fancy**, **Sen. Bobby**, **X.** and **Xymox**, no one has brought the Troggs' *other* top 10 remake back to the chart until now. The latest from Scotland's **Wet Wet Wet** is a cover of "Love Is All Around," No. 7 for the Troggs in 1968. The single is No. 1 in the U.K. and marks the group's third chart-topper at home, following a remake of **the Beatles'** "With A Little Help From My Friends" in 1988 and "Goodnight Girl" in 1992.

ALTERED EGOS: If you're wondering who and what is "Absolutely Fabulous," the highest debut on the U.K. singles chart, here's the scoop. **The Pet Shop Boys** and **Joanna Lumley** and **Jennifer Saunders** make up the group. The two actresses star in the TV comedy series "Absolutely Fabulous," which answers the what. As the single is for charity and the TV series has yet to appear on U.S. screens, it seems unlikely this Pet Shop Boys single will wash up on our shores. However, Comedy Central will begin running the sitcom in July, so there's always a chance.

LOCK, STOCK, AND AITKEN: Elsewhere on the U.K. singles chart, **Kym Mazelle & Jocelyn Brown** debut at No. 15 with a remake of **Barbra Streisand & Donna Summer's** "No More Tears (Enough Is Enough)." It's the first collaboration in three years for producers **Mike Stock** and **Matt Aitken**, who have written and produced hits for **Kylie Minogue**, **Boy Krazy**, **Rick Astley**, and others. Stock has ended his partnership with the third member of that team, **Pete Waterman**, and is building a new studio in London. "No More Tears" is on Arista's reactivated Bell label, but the producers will have their own logo through Bell, Ding Dong.

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